PERIODICAL DEPARTMENT

BOOK NO. *q770 C14 32
ACCESSION 237491
NOT TO BE TAKEN FROM THE LIBRARY
Form No. 37-5M-4-31

PERIODICAL DEPARTMENT

Digitized by the Internet Archive
in 2012 with funding from
California State Library Califa/LSTA Grant

http://archive.org/details/cameracraft321925phot

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

EDITED BY SIGISMUND BLUMANN

VOLUME XXXII

January to December, 1925

INCLUSIVE

CAMERA CRAFT PUBLISHING COMPANY

411-415 CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

* 8770 32
C14
237491

INDEX

VOLUME XXXII

Acknowledgment, A Graceful (Illustrated)	*C. F. Clifton*	550
Adams, Marcus (Illustrated)	*Sigismund Blumann*	367
Aerial Photography (Illustrated)	*Professor C. B. Neblette*	372, 427
Aerial Photography, Somewhat About (Illustrated)	*Frank H. Wilding, F.R.P.S.*	337
Alaskan Mountain With a Camera, Stalking An (Illustrated)	*Rev. R. A. Buchanan, M.A.*	172
Album, The Old Family (Illustrated)	*Sigismund Blumann*	286
Amateur Photographer in California in the Eighties (Illustrated)	*E. C. Clement*	581
Amidol: Its Chemistry and Use in Development	*J. G. F. Druce, M.Sc.*	334
Anastigmats, Soft-Focus with	*A Photographic Digest*	98
Another Comer Coming On (Poem)	*H. Coleridge Baker*	138
Art	*Talmal Pasmayi*	527
"Art is Life" (Poem)	*F. L. L. Scharlach*	293
Art Problems in Photography	*Dr. Erwin Quedenfeldt*	
Art, The Preservation of Photographic Works of	*C. B. Neblette*	
Artistic Temperament, The	*Editorial*	
Arts, The Sisterhood of the	*Editorial*	
Association News, P. A. of A	41, 92, 143, 196, 250, 300, 349, 399, 449, 495, 551, 602	
Association News, P. I. P. A	142, 201, 252, 301, 352, 400, 451, 498, 553, 603	
Association News, Photo-Finishers' of America	148, 202, 253, 302, 353, 403, 453, 554, 604	
Astronomy, Photography in the Service of (Illustrated)	*C. B. Neblette*	232
Backgrounds in a Ten-Inch Box, A Hundred Full Length	*John C. Turnbuhl*	530
Bairstow, Herbert, Pictorialist (Illustrated)	*Sigismund Blumann*	267
Bird, The Humming (Poem)	*Margaret Whyte*	36
Blisters, A Cure for	*Photographic Digest*	98
Boston, A Touch of Color in (Illustrated)	*John B. Wooster*	176
Bowen, Charles (Portrait)		82
Broadway When the Sun Has Set (Illustrated)	*John B. Wooster*	76
Bromide, A Hint on the Use of	*The Amateur and His Troubles*	259
Bromide Print Making, How to Systematize and Simplify	*The Amateur and His Troubles*	40, 459
Bromoil Printing, Technic of (Illustrated)	*Maximilian Karnitschnigg, G.M.*	534
Bromoil Hints, Three	*A Photographic Digest*	257
California (Poem)	*Sigismund Blumann*	425
California Hills (Illustration)	*H. A. Hussy*	425
Calling? Do You Appreciate Your	*Robert G. Bullock*	80
Camera—A Poem	*Sigismund Blumann*	67
Camera, Bringing Home the World with Your	*Carl L. Oswald*	391
Camera, Choosing a	*The Amateur and His Troubles*	100
Camera Craft Silver Cup (Illustration)		86
Camera Time for me, It is (Poem)	*Sigismund Blumann*	394
Camera, Wanted the Best	*Will Briton*	384, 433
Campanile, University of California (Cover Picture)	*K. Simizu*	June
Carbon Process, Enamels by the	*A Photographic Digest*	150
Cards, Home Made Holiday (Illustrated)	*William D. Sell*	578
Career, My Photographic (Illustrated)	*J. Ortiz Echague*	417

Chanson Printemps (Poem)—Illustrated by Gabriel Moulin ..... *Sigismund Blumann* 217
Chit Chat 46, 88, 145, 198, 254, 304, 354, 404, 454, 502, 555, 606
Christmas Greeting Card, Memorandum of Table-Top (Illustrated) ..... *F. H. Harvey* 595
Christmas Presents, Photographs as ..... *Sigismund Blumann* 592
Cine Photography for the Amateur ..... *H. Syril Dusenbery* 541
Cine Photography, Getting Results by ..... *H. Syril Dusenbery* 595
Club News and Notes 43, 95, 155, 207, 260, 310, 361, 409, 460, 508, 560, 609
Color in Photography, The Harmony of ..... *Avenir Le Heart* 342
Competition Camera Craft 87, 191, 194, 195, 207, 246, 247, 249, 296, 297, 298, 299, 344, 346, 347, 348, 395, 396, 397, 445, 446, 447, 492, 493, 548, 549, 599, 601, 602
Competition, Unfair (Frontispiece) ..... *John C. Vanderpant* 570
Contrivance, A Novel (Illustrated) ..... *Harold J. McCurry* 290
Convention Picture—H. Lancaster and Dallas Cowles ..... *Louis Dworshak* 292
Convention Pictures, Portland—First Award ..... *Wayne Albee* 21
Convention, Portland—First Award (Illustration) ..... *Los Angeles Commercial Studio* 524
Convention, Portland—First Award (Illustration) ..... *Dennison Studio* 441
Convention Picture—First Award ..... *C. L. Huntington* 20
Convention, Portland—First Award (Illustration) ..... *H. Huntington* 523
Convention, Portland—First Award (Illustration) ..... *Ora L. Markham* 435
Convention, Portland—First Award (Illustration) ..... *Spencer & Stolte* 522
Convention, Portland—First Award (Illustration) ..... *Clarence W. Tucker* 30
Convention, Portland—First Award (Illustration) ..... *J. Vanderpant* 525
Convention, Portland, Awarded First Place, (Illustration) ..... *J. Arthur Young* 64
Convention, Portland, Awarded First Place, (Illustration) ..... *Ralph Young* 62
Convention, Portland, First Salon Honors, (Illustration) ..... *C. F. Richardson* 424
Convention, Portland—Second Award (Illustration) ..... *Ora L. Markham* 520
Convention, Portland—Blue Ribbon Award ..... *Charles Bowen* 83
Coolidge and Party, President (Illustrated) 181
Corner, A Sunlit (Illustrated) ..... *Jaroslav Krupke* 117
Correction and an Apology, A ..... *Editorial* 248
Copying with a Small Camera ..... *The Amateur and His Troubles* 507
Cover Picture (Courtesy of Morton & Co.) ..... *J. H. Brenenstul* Dec.
Cover Picture, Our ..... *Sigismund Blumann* 17
Dark Room, A Useful Box in the ..... *The Amateur and His Troubles* 507
Darkroom in Tropical Weather, A Cool ..... *A Photographic Digest* 257
Desensitizer, Pinacryptol As a ..... *A Photographic Digest* 257
Developer? Is This the Universal ..... *Sigismund Blumann* 238
Developer, The Blumann Universal ..... *The Amateur and His Troubles* 407
Developers, Monkeying with ..... *The Amateur and His Troubles* 154
Developing Papers, Cream Tint Effects on ..... *A Photographic Digest* 504
Diaphragm Markings ..... *The Amateur and His Troubles* 558
Die Wallfahrtskirche (Frontispiece) ..... *Robert Muller* 2
Discourse, A (Illustration) ..... *Jaroslav Krupke* 119
Doll School, The (Illustration) ..... *Allen Young* 126
Dryer for Negatives, A Quick ..... *The Amateur and His Troubles* 258
Eclipse of the Sun, Total (Illustrated) ..... *William J. Bresnan* 171
Empress Hotel, In the Garden (Frontispiece) ..... *G. O. Walsh* 54
End of the Quest (Illustration) ..... *Paul Wierum* 526
Enlargements, An Exposure System for Chloro-Bromide ..... *A Photographic Digest* 149
Etchings, Making Photographs Into Dry Point (Illustrated) ..... *Charles H. Fitzpatrick* 485
Eucalyptus, A Glimpse Through the (Cover Picture) ..... *Gabriel Moulin* Sept.
Experiment, A Profitable ..... *The Amateur and His Troubles* 308
Exposures on Agfa Color Plates, Instantaneous ..... *Courtesy "Photoblatter"* 539
Exposures, The Essential Factor of Accuracy in Timing ..... *Dr. Emil Mayer* 528
Falk, A Departed Master (Illustrated) ..... *Walter Scott Shinn* 240
Films Through Experience, How I Have Learned to Improve My ..... *The Amateur and His Troubles* 205

Films Through Experience, How I Learned to Improve ... *Percy B. Prior* 489
Films Wrinkling in Enlarger ... *The Amateur and His Troubles* 101
Finishing Plant, An At-Home (Illustrated) ... *Don C. Coleman* 11, 61, 121
Fixing and Washing Modern Printing Papers ... *A Photographic Digest* 203
Flashlight Photographers Beware ... *The Amateur and His Troubles* 40
Flashlight Photography Under Water ... *A Photographic Digest* 257
Forgeries and Forgers by Fotography, Finding (Illustrated) ... *Chauncey M'Govern* 31
Golden Bough, Under the (Illustration) ... *Blanding Sloan* 124
Grazing (Illustration) ... *J. Wynne Bolton, Ph. D.* 121
Ground Hog, Comes Out to Find His Shadow, The (Illustration) ... *J. Wynne Bolton, Ph.D.* 123
Gypsy, The Little (Cover Picture) ... *Frank Reeves* Oct.
Hints for My Friends, Some ... *The Amateur and His Troubles* 153
Hobby Into a Business, Converting A (Illustrated) ... *B. F. Clark* 27
Hunter, The Comprehensive—Poem ... *W. V. Hirsh* 491
Hyperfocal Distance, The How and Why of ... *The Amateur and His Troubles* 101
Hyperion Diffusion Portrait Lens ... *J. R. Revolz* 483
Hypo Eliminators ... *The Amateur and His Troubles* 258
Illumination, Marginal ... *A Photographic Digest* 39
Illustration?, What is the Matter with ... *Editorial* 294
Infinite Variety, The (Illustrated) ... *Sigismund Blumann* 519
International Photographic Association ... 52, 106, 159, 299, 414, 515, 268
Italy, Travel and Camera in (Illustrated) ... *H. D'Arcy Power, M.D.* 228
Japanese Art in Photography (Illustrated) ... *Dr. K. Koike* 110
Japanese Brother Artists, Our ... *Sigismund Blumann* 109
Kink, A Photographic ... *The Amateur and His Troubles* 259
Lens, The Big Aperture (Illustrated) ... *John E. Saunders, F.Z.S.* 275
Lens Prejudices, Sectional ... *Carl L. Oswald* 18
Lenses to a View Camera, Attaching Supplementary ... *The Amateur and His Troubles* 360
Light in Home Portraiture Work, Artificial (Illustrated) ... *Frank Reeves* 377
Light, Pencils of (Illustrated) ... *F. L. L. Scharlach* 70, 127
Light in Relation to Pictorialism ... *A Photographic Digest* 456
Light That's Never Out, The (Cover Picture) ... *Gabriel Moulin* Mar.
Manipulations, Bringing Treasures Back With Photographic (Illustrations) ... *Holly Todd* 477
Mapping, New Instruments Aid Airplane ... *A Photographic Digest* 203
Markham, Ora L. (Illustration) ... 434
Masks, How I Make My Oval ... *The Amateur and His Troubles* 360
May Blossoms (Cover Picture) ... *H. Lancaster* May
May, The Month of ... *Editorial* 248
Memoriam, In ... 42
Meter, An Effective Aperture ... *A Photographic Digest* 307
Microscopic Plants by their Own Light, The Photography of Some Simple ... *Francis E. Lloyd, F.R.S.C.* 68
Mission, Santa Ynez, California (Cover Design) ... *W. R. Potter* Feb.
Moon, The Color of ... *A Photographic Digest* 203
Moonlight (Frontispiece) ... *Adolpf Fritz* 518
Mostar, Old City of (Illustration) ... *Clara E. Sipprell* 325
Mother (Frontispiece) ... *Paul de Gaston* 366
Motion Picture Making by the Amateur ... *Sigismund Blumann* 222
Moving Pictures of Sound Projected from the Reel ... *Sigismund Blumann* 383
My Dog and I—Poem (Illustrated) ... *Sigismund Blumann* 533
Napa, The Great Stone Face of ... *The Amateur and His Troubles* 102
Negative Filing, Efficient ... *The Amateur and His Troubles* 100
Negatives, Cracked ... *The Amateur and His Troubles* 559
Nomads, The (Illustration) ... *Dr. H. W. Barr* 67
Notes and Comments ... 50, 103, 157, 210, 262, 312, 363, 412, 462, 511, 565, 610
O'Hara, Lake, Canadian Rockies (Frontispiece) ... *Leonard Frank* 416

Old Byanbime—Nonsense Verse (Suggested by Pictures by Ralph Young) ..*Sigismund Blumann* 10
Our Book Shelves ..51, 93, 212, 263, 364, 514, 567
Ownership of Camera Craft, Announcement of New ..*Editorial* 347
Paper, A New Photographic ..*H. Vendelmans* 443
Paper, Home Sensitized ..*The Amateur and His Troubles* 258
Photographers' Association of America, The (Illustrated) ..*W. H. Manahan, Jr.* 328
Photography As a Subject for Universities and Technical Institutions ..*Prof. C. B. Neblette* 178
Photography, Seasonal Interests of ..*Editorial* 85
Photography, The Marvels of ..*Don C. Coleman* 125
Photography Without Light ..*The Amateur and His Troubles* 359
Photographic Error, How to Rectify a Common ..*The Amateur and His Troubles* 559
Pictorialism for Us Amateurs ..*The Amateur and His Troubles* 205
Pinnacles National Monument, Taking Pictures in the (Illustrated) ..*C. Ryker* 241
Pleasant Reflections (Illustration) ..*C. S. Beardsley* 138
Pleasure, How Much is, Worth? ..*Editorial* 398
Pleasure of Being Pleased, The ..*Editorial* 35
Portrait (Illustration) ..*Leon Alpern Lewicki* 521
Portrait of a Boy (Frontispiece) ..*Paul de Gaston* 108
Portrait of a Child (Cover Picture) ..*Louis Dworshak* Aug.
Portraits: Camera Craft Staff ..*Holly Todd Studio* 346
Positives, A New Method to Make Direct ..*Adrian Boer* 437
Power, In Italy, Dr. (Illustrated) ..*A Photographic Digest* 37, 283
Printing, The Great Advantage of Gaslight ..*The Amateur and His Troubles* 358
Printing, Reduction of Contrast in ..*Gabriel Breeze* 381
Prints, The Glazing of ..*Prof. C. B. Neblette* 116
Prints, Making Transparent ..*The Amateur and His Troubles* 360
Prison, Photography in ..*Virgil Kadel* 591
Professional Photographers' Association in the West, A ..*D. Perry Evans* 375
Projection Printer from Studio Accessories, Making a (Illustrated) ..*Emery G. Gregory* 532
Rabbi, The (Frontispiece) ..*Leonid Fink* 316
Record Keeping by Photography ..*A Photographic Digest* 153
Red Rays and the Unseen Distance ..*A Photographic Digest* 151
Reiter, O. C. (Illustrated) ..*Sigismund Blumann* 163
Rigby and His Work, Ranald (Illustrated) ..*Sigismund Blumann* 217
Roberts, Another British Master, W. J. (Illustrated) ..*Sigismund Blumann* 571
Rondeaux (Poem) ..*Sigismund Blumann* 547
Rothenburg, House in (Illustration) ..*John Paul Edwards* 326
Salon of Pictorial Photography, The Frederick and Nelson Fifth Annual (Illustrated) ..*Mrs. Elvira Albee* 3
Salon of Pictorial Photography, The Frederick and Nelson Sixth (Illustrated) ..*Elvira Albee* 585
Salon of Pictorial Photography, New Westminster (Illustrated) ..*John Vanderpant* 15
Salon, The Pittsburgh (Illustrated) ..*Charles K. Archer* 271, 324
Santa Barbara, The Lure of (Illustrated) ..*Samuel Adelstein* 467
Season's Greetings ..*Editorial* 598
Sensitizer, The Cheapest, Simplest, Yet ..*The Amateur and His Troubles* 459
Sepias, Gold Toned ..*A Photographic Digest* 308
Service Spells Success ..*Editorial* 494
Shipbreakers Trophy, The (Illustrated) ..*Prof. Max Henry Ferrars* 133, 188
Snapshot, Making a Picture From a (Illustrated) ..*Sigismund Blumann* 331, 544
Snows, A Veteran of the (Illustration) ..*W. P. Moerdyke* 137
Solutions, The Precipitation of the Precious Metals from Waste Photographic ..*E. T. Ellis, F.J.I.* 280
Somewhere, Sometime, Somehow (Verses) ..*Sigismund Blumann* 577
Spanning the River (Frontispiece) ..*O. C. Reiter* 162
Spool, How to Use Part of ..*The Amateur and His Troubles* 507
Stains on Fingers, To Avoid Amidol ..*The Amateur and His Troubles* 259
Stereoscopic Prints, The Art of Trimming and Mounting (Illustrated) ..*A. T. Mole, F.R.P.S.* 317

Stereoscopic Prints, Trimming and Mounting of (Illustrated) ..... *H. D'Arcy Power, M.D.* 481
Still-Life Conception, A Dainty (Illustrated) ..... *E. C. Bechtold* 584
Stipple Effects on Prints ..... *The Amateur and His Troubles* 259
Summons and His Work, H. Y. (Illustrated) ..... *Sigismund Blumann* 55
Sun and Shadow Blend, Where (Frontispiece) ..... *Samuel Adelstein* 466
Technique, The Obsession of ..... *F. C. Tilney* 167
Telegraph, Sending Photographs by (Illustrated) ..... *Sigismund Blumann* 182
Telephotograph, Identification by (Illustrated) ..... *Charles P. Morrill* 387
Thanksgiving ..... *Editorial* 546
Thanksgiving! I'll Say (Cover Picture) ..... *Lothers and Young* Nov.
Toning Methods for Development Papers, New ..... *A Photographic Digest* 99
Tones in Development, Warm ..... *The Amateur and His Troubles* 258
Tray Kinks ..... *The Amateur and His Troubles* 102
Trays, Large ..... *The Amateur and His Troubles* 102
Tax, Income, for the Photographer ..... *Paul Madden* 141
University of California versus Pomona: Football Picture ..... *G. Allen Young* 84
Vase, Black (Illustration) ..... *Wilbur E. Taylor* 166
Vistas of Beauty—Poem ..... *F. L. L. Scharlach* 341
Vollendam, In Harbour (Frontispiece) ..... *Herbert Bairstow, F.R.P.S.* 266
Washing, The Why and Wherefore of ..... *A Photographic Digest* 357
Where Are We At? (Cover Picture) ..... *J. W. Hemus* July
Where Art We At? ..... *J. W. Hemus* 26
White, Clarence H., A Portrait of ..... *Salome Marckwardt* 448
White, Clarence H., An Appreciation of ..... *Editorial* 448
Will He Come Again? (Cover Picture) ..... *Laurence B. Morton* Jan.
York Minister (Frontispiece) ..... *Ranald Rigby* 218

. XXXII No. 1 JANUARY, 1925 Price, 15 Cents

CAMERA CRAFT

"WILL HE COME AGAIN."
From a Print by Laurence B. Morton.

SAN FRANCISCO CALIFORNIA

Process Plates

▲▲▲ For Copying This Plate Is Unequalled ▲▲▲
Very Fine Grain And Full Contrast Rendered

▲▲▲

Also Made With An Orthocromatic Emulsion

(Call in Gayvert)

The Gevaert Company of America
423 to 439 West 55th Street
NEW YORK
CHICAGO BRANCH:
GEO. W. MACKNESS CO., 180 North Wabash Avenue

(Call it Gayvert)

YOU ALREADY KNOW

WHAT CAMERA CRAFT IS

THIS WILL GIVE YOU AN IDEA OF

WHAT CAMERA CRAFT IS GOING TO BE

Articles by authorities of the highest standing on subjects to which they have devoted their lives—H. D'Arcy Power, M. D.; Professor C. B. Neblette, Professor Quedenfeldt, Professor Ferrar, Messrs. Summons, Rigby, Tilney and other eminent British Pictorialists, the most famous photographic authors of Germany, Spain, and other countries.

Pictures by the greatest photographers in every part of the world.

Articles for, Pictures for, and Articles by and Pictures by Amateurs who write with the freshness of their newer experiences and which will appeal to the novice as very close to his own haps and mishaps.

Professional material of all sorts that never duplicates other publications. A veritable news service found nowhere else. We sometimes anticipate the Trade Journals and always supplement any good work that is going on. In a word, Camera Craft is going to be, more than ever,

YOUR MAGAZINE

CAMERA CRAFT PUBLISHING COMPANY
703 Market Street San Francisco, California

HARRIETTE E. CLUTE
President

IDA M. REED,
General Manager

CAMERA CRAFT

A Photographic Monthly

Entered at the Postoffice in San Francisco as Second-Class Matter
Copyrighted, 1924, by Camera Craft Publishing Co.

CONTENTS FOR JANUARY 1925

Cover Picture—Will He Come Again ..... Laurence B. Morton
Frontispiece—Die Wallfahrtskirche ..... Robert Muller 2
The Frederick and Nelson Fifth Annual Salon (Illustrated) ..... Elvira Albee 3
Old Byanbime—Nonsense Verse ..... S. B. 10
(Suggested by Pictures by Ralph Young)
An At-Home Finishing Plant (Illustrated) ..... Don C. Coleman 11
New Westminster Salon of Pictorial Photography (Illustrated) ..... John Vanderpant 15
Our Cover Picture ..... S. B. 17
Sectional Lens Prejudice ..... Carl L. Oswald 18
Portland Convention Pictures—First Awards ..... C. L. Huntington 20
..... Wayne Albee 21
Art Problems in Photography ..... Dr. Erwin Quedenfeldt 22
Where Are We At ..... J. W. Hemus 26
Converting a Hobby Into a Business (Illustrated) ..... B. F. Clark 27
Portland Convention Picture—First Award ..... Clarence W. Tucker 30
Finding Forgeries and Forgers by Fotography (Illustrated) ..... Chauncey M'Govern 31
Editorial -The Pleasure of Being Pleased 35
The Humming Bird—A Poem ..... Margaret Whyte 36
A Photographic Digest—Dr. Power in Itally (Illustrated), Marginal Illumination ..... H. D'Arcy Power, M.D. 37
The Amateur and His Troubles—To Systematize and Simplify Bromide Print Making; Flashlight Photographers Beware 40
Association News 41
Club News and Notes 43
Chit Chat 46
Notes and Comments 50
Our Book Shelves 51
International Photographic Association 52

MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

Expirations—Subscriptions to Camera Craft are discontinued on date of expiration. Your wrapper address shows your expiration date. ¶**Renewing**—In renewing a subscription, do not fail to say that it is a renewal. ¶**New Address**—In notifying us of a change of address, give both the old and new address.

Subscription Price $1.50 **Canada, $1.75** **Foreign, $2.00**

Camera Craft Publishing Company, Claus Spreckels Building,
San Francisco, California

OFFICIAL ORGAN, PHOTOGRAPHERS' ASSOCIATION OF CALIFORNIA

FOREIGN AGENTS

Australia { Harrington, Ltd., Sydney
Australia { Kodak, Australasia, Ltd., Sydney
Brazil ..... Casa Stolze, Rua Direita, No. 14, Sao Paulo
China ..... Squires, Bingham & Co., Shanghai
England ..... Francis Collas, 16 Great New Street, Shoe Lane, London, E. C. 4.
Japan ..... K. Kimbel, Yokohama
Malta ..... Do Agius Catania, 41 Sda. Reale, Valletta
New Zealand ..... Richard Hill, Matlock House, Devonport, Auckland
Philippine Islands { Camera Supply Co., 110 Escolta
Philippine Islands { D. Denniston, 118 Escolta
Scotland ..... Robert Ballentine, 103½ St. Vincent St., Glasgow
South Africa ..... A. Goldie, P. O. Box 1594, Durban
Argentine, S. A. ..... Correo Fotografico, Maupi 231, Buenos Aires

OFFICIAL MONTHLY ORGAN OF THE PHOTOGRAPHERS' ASSOCIATION OF THE PACIFIC NORTHWEST

PROFESSIONAL PHOTOGRAPHY PAYS $50 TO $250 A WEEK

You can quickly and easily qualify for a high-salaried position or start your own business with little capital. Also big money in spare time. Your choice of correspondence or resident instruction.

Instruction by Our New Correspondence Plan

You can learn at home, in spare time, under the same famous method of practical instruction employed in our New York and Chicago schools. Earn money while learning. Motion Picture, Portraiture, News and Commercial Photography.

FREE BOOK explains today's opportunities and fascinating new correspondence plan. Send postcard or letter for Free Book C-69 to our Correspondence Division at
143 West 36th Street, NEW YORK CITY

Resident Instruction in Our New York and Chicago Schools

If you desire classroom instruction, come to our New York or Chicago studio. Largest and Best School of Photography in the world. 3 to 6 months' course. Day or evening classes. Easy terms. Motion Picture, Portraiture, News and Commercial Photography.

FREE BOOK. If interested in resident instruction, write today to nearest school for Free Book R-69. NEW YORK, 141 W. 36th Street
CHICAGO, 630 South Wabash Avenue

New York **NEW YORK INSTITUTE OF PHOTOGRAPHY** Chicago

The Photo-Miniature

A MAGAZINE OF PHOTOGRAPHIC INFORMATION

Subscription, $4 (16/-) per year—12 numbers

No. 193—PROJECTION PRINTING
No. 192—WHAT PICTORIALISM IS
No. 191—OUTDOORS WITH A HAND CAMERA
No. 190—STEREOSCOPIC PHOTOGRAPHY
No. 188—THE EXHIBITION PRINT
No. 187—LENSES—IN USE
No. 186—BROMOIL PRINTS AND TRANSFERS

PRICE 40c EACH. AT YOUR DEALER'S, OR

TENNANT AND WARD

Note New Address: 70 Fifth Avenue, New York City

THE SWAPPER'S FRIEND

Is the largest, oldest, in fact original exchange magazine. More "swap" offers in each issue than any other publication. Also interesting stories, articiles, Radio Department, Radio Exchange and other features. Sample 10c. Special 6-months trial 25c.

THE SWAPPER'S FRIEND

1424 Louise Avenue Mansfield, Ohio

To place your goods upon the markets of the British Empire, advertise them in

The Photographic Dealer

To keep well informed on all matters relative to the British Photographic Trade, subscribe to

The Photographic Dealer

Edited by ARTHUR C. BROOKES — 60 cents per annum

Published Monthly on the 15th

SICILIAN HOUSE
LONDON, W. C. 1 ENGLAND

THE AMERICAN ART STUDENT

AND COMMERCIAL ARTIST

A monthly magazine of instruction for artists, photographers, ceramic workers, designers, illustrators and retouchers. The largest circulation in America of any exclusively art monthlies.

SUBSCRIPTION

U. S. and possessions.....$2.50, 12 issues
Canada and foreign.....$3.00, 12 issues

Established 1916 Sample Copy, 25c

21 Park Row, NEW YORK CITY

The American Annual of Photography

1925 Ready About November 20, 1924 1925

Filled with interesting and practical information. More than two hundred beautiful pictures. 24 Supplements in color. A complete Photographic Formulary. The world's finest and most popular Annual.

Paper Covers, $1.75 Clothbound Edition $2.50 Postage Extra

George Murphy, Inc.
57 E. NINTH STREET NEW YORK CITY

Send for a free copy of our Monthly Magazine, Snap-Shots

EVERYTHING PHOTOGRAPHIC

Amateur Finishers!

Send for circular describing our new glossy print dryer.

Nothing better at any price.

K.C.PHOTO SUPPLY CO.

1010 Grand Ave. Kansas City, Mo.

DIE WALLFAHRTSKIRCHE

New Westminster Salon
1924

By ROBERT MULLER
Graz, Austria

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXXII JANUARY, 1925 No. 1

The Frederick and Nelson Fifth Annual Salon of Pictorial Photography

By Mrs. Elvira Albee

Illustrated by Reproductions of the Original Prints

Autumn is Nature's carnival time; Then she dons her state robes of red, russet, and gold to speed departing Summer, and all the world celebrates with her at fairs and harvest festivals.

The Frederick and Nelson annual salon is now anticipated in Seattle as one of the pleasantest of these autumnal events, and artistic photographers are inspired to do their best work, sure of an appreciative public and a beautiful and harmonious setting for their pictorial harvest.

The exceedingly high standard established by former salons has resulted in a wide-spread interest among the more artistic photographers both at home and abroad, and the 1924 exhibit has attained the distinction of an international salon, with representative pictures from England, Scotland, France, Belgium, Spain, Italy, Austria and Hungary.

Among this impressive collection the judges were, of course, confronted with the old difficulty of choosing the best from among so much excellence, and while the first prize went to Spain, the second and third to California, there were many other pictures which must have given the jury "serious pause", not only among the winners of minor prizes, but a goodly number that could receive no award but only a sincere appreciation of their merit and beauty. It seems probable that in future, to be "hung" at the Frederick and Nelson Salon will be a certificate of technical superiority, and the equivalent of "honorable mention", and with this assurance the non-professional picture lover and artistic amateur may enjoy the less tangible qualities, each interpreting in his own way "what this picture means to me."

The first prize, "Castellano", by Jose Echague of Madrid, is a study of a typical Spanish character, and it seems a character that after much study would still remain inscrutable; Which is, possibly, one secret of its fascination for the casual observer, while the vigor and strength of technic appeal to the photographer.

"DEVANT LE SILLON" By VICOMTE DE LANTEUL
Frederick and Nelson Salon, 1924

"Over the Unbroken Trail", the winner of the second prize is a strong picture by Louis Fleckenstein, Long Beach, California, having the movement and spirit of a Remington painting. The galloping horsemen seem making a last stand against the invading automobile and paved highway. In the horseless age that is upon us these figures will have an increasing charm until they disappear down the long trail and join the "two lone horsemen" dear to old-time romance.

"In the Light of Wisdom", by C. W. Tucker, won the third prize, which also goes to California, proving that the golden state not only has a light that never fails, but an unfailing wisdom in applying it effectively.

One of the outstanding pictures of the collection is "The Builder", by Mesdames Morter of London. One knows that here is a master-builder, whose achievements would more than satisfy a lesser man, but who himself sees only unattained heights and baffled ambition. The companion picture "Right Is Might", shows equal depth of feeling, and the painter-like quality of both proves that in the hands of a skillful and sympathetic artist, camera and lens may share honors with the brush.

"The Furrow of the Plow" is by Ruth Mildred Wilson, New York City,

MEDITATION

By WILLIAM D. RAWLING
San Francisco, California

Frederick and Nelson Salon, 1924

SULLA SPIAGGIA II — By CARLO BARAVALLE, Torino, Italy

Frederick and Nelson Salon, 1924

and "The Husbandman" is by O. C. Reiter, Pittsburgh, but each artist seems to have made an illustration for these lines:

"The farmer drives his team a-field,—
There's a breath of Spring in the weather,
A hint of Autumn's golden yield
When sun and soil and honest toil
Have wrought their spell together."

"Wind", by Howard Cloyes, Los Angeles, is a distinct triumph. Many pictures give a vivid impression of wind by means of bending trees, fluttering draperies or scudding clouds, but here we see the materialized spirit of the wind. As Maeterlinck has personified Fire and Water in the "Blue Bird", so Mr. Cloyes shows us the goddess of Air and the wind that "bloweth where it listeth."

"At the Baby Clinic", by Margaret Watkins, New York City, is a wonderful study in expression, ranging from the infant who registers a perfect "baby stare" and its pleased and complacent mother down the scale of emotion to the sober little "mother of the poor", whose face shows an anxious responsibility for the tiny charge in her arms. May the latter be next to receive a kindly physician's ministrations.

PORTRAIT OF MRS. C. B. FALLS

By G. W. HARTING
New York, N.Y.

Frederick and Nelson Salon, 1924

AT THE BABY CLINIC

By MARGARET WATKINS
New York, N.Y.

Frederick and Nelson Salon, 1924

Three pictures by as many different artists contain the one touch of Nature which makes them kin. "Grandma's Love", by Joseph E. Borrenbergen, Antwerp, expresses the love and hope which age lavishes upon youth, quite as much in the old lady's adoring attitude as by the title.

"Grandmother", by Martha A. Beebe, San Francisco, and "Portrait of an Old Lady", by Joseph Kraysler, New York City, are treated with a loving comprehension and appreciation of the highest of all courage,—that which "Sheds no vain tears to heal the scars of relentless years."

"There's One", by Louis F. Bucher, Newark, N. J., is a child study of two sturdy youngsters whose animated and unstudied pose suggests that Papa and his camera were there and the doughty sportsmen were taken unaware at a thrilling moment.

"Verso l'Alpe", by Achille Bologna of Torino, Italy, is a beautiful pastoral scene showing a shepherd and his flock; The quaint peasant figure in the foreground seems patiently following, rather than driving his sheep over the hills.

W. Rehbinder, Paris, sends the portrait of a woman which he calls simply "A Study",—and it is indeed a study in beauty of line and poise.

GOSSAMER HALL

By Roy B. DILL
Seattle, Wash.

Frederick and Nelson Salon, 1924

"A Son of the East", by Cyril B. Rosher, Victoria, is another striking portrait. The turbaned head and penetrating gaze suggests a Yoga philosopher and the eyes are those of a seer, with the wisdom of ages in their depths.

The work of Seattle artists proved a source of local pride, adding much to the interest of the exhibit.

"The River of Dreams", by Charles Bowen, is aptly named; our mountain of many moods forms a background for placid waters, where dreamships might well come drifting by on their way to "Slumber Bay".

"Gossamer Hall", by Roy B. Dill, has an elusive charm in its subject, title and execution. The delicate lace-like spider web is a fit home for fairies, and we shall imagine it so tenanted rather than by its more real and unpleasant architect.

Local Japanese artists were well and creditably represented. "By the Stream", by Dr. K. Koike, appeals to those who feel the lure of flowing waters. The quiet figure seated upon the bank seems a part of the peaceful scene.

"Elegy", by H. Onishi, has a peculiar delicacy in its conception, composition and "atmosphere", typical of Japanese photography. The title completes the motif, and we seem to hear the plaintive melody.

Of approximately three hundred pictures hung, about forty-five were by foreign artists, and during the exhibition the notable collection was enjoyed by more than six thousand visitors.

No trouble was spared or detail overlooked in the preparation for the latest and best salon of the series. The tactful young lady in charge, the generous supply of catalogues, carefully arranged lights and ample seating arrangements were all parts of a harmonious whole, for which an appreciative public can only say Frederick and Nelson, we thank you.

Old Byanbime or The Oracle
S.B.
My dog and I we lost our Time
Because the Old Year passed away:
So we consulted Byanbime
To find what he would say
Thanks be to Byanbime's advice
We haven't got a thing to fear.
I found my Time, my knight is nice.
His name is Glad New Year.

(Illustration by Lothers and Young)

A METHOD OF REGISTERING
Illustrating "An At-Home Finishing Plant"

An "At-Home" Finishing Plant

Illustrated by the Author

By Don C. Coleman

If the inquiries which from time to time are addressed to the editorial department of our various photographic publications are a criterion, it would seem that there are a great many amateurs who are anxious to learn of practical ways of making money with their cameras. This subject has been gone into before and a number of writers have already given us some very interesting articles on how to make extra money through the sale of photographs to newspapers and magazines, but the most of these particularly stress the fact that in order to be really successful along this line one must have a "nose for news". Ah, there's the rub! Folks have all kinds of noses, from the common or garden variety that adorn the humble features of most of us, on up to the very last word in noses such as the stately Roman or the refined and cultured Greek, but alas, we are reluctantly forced to admit in the interest of truth and science, that few people indeed are endowed by gracious nature with a nose for news.

For those who are destined to worry and fret their way through this vale of tears and split hypo equipped with just a plain ordinary nose, absolutely lacking in those finer qualities that are so essential to the ferreting out of news, we are going to outline a plan where-by they can earn spare money through their knowledge of photographic technic—in short, by operating an amateur finishing plant in their own homes.

Perhaps this plan can be best explained by briefly describing our own experience in-as-much as we, (the writer and his "better three-

quarters") have been developing rolls and making prints and enlargements for the past three years and more, and have been fairly successful with it—that is, it has paid. Of course we have made no grand splurge: the earnings of our little business haven't been the means of lifting the mortgage from the old homestead, nor have they enabled us to buy a Bowles-Boyce with balloon tires, et cetera. Yet, for all that it is really surprising how many "gee-gaws" for the home, things which ordinarily we could not afford, as well as photographic equipment and accessories have been bought with the proceeds of our "at home finishing plant".

Our start in this line of work was almost accidental—in fact we were actually "in business" several weeks before we knew it. However, its real inception came about through some of the neighbors asking us to do their work for them. They in turn recommended us to several of their friends who were interested in photography, and thus gradually, by a sort of endless chain system, we have built up a substantial side line until it has now reached the point where we have about all that we can handle as a spare time proposition. One of our best customers, clients, patrons, or whatever they should be called, is a field man for a big bridge company. He is mighty particular about his work and "wants what he wants when he wants it"; we should also add "as he wants it". Our aim is to satisfy his photographic requirements—and those of all our customers as well—and he is willing to pay our price for the service.

We will first describe the outfit we use and then our method of handling the work, but before going any further it might be well to explain that from the time we really got into it, we were resolved that the business must stand on its own legs and in consequence our outfit was selected with the strictest economy, rather having in mind what the infant undertaking could afford than what we should like to have had.

The present equipment of our plant consists of the following: Three large enameled steel trays, or rather dishes, about nine and one half by sixteen inches in size; three trays of the same material in the five by seven size; one deep glass tray for developing films; one photographic thermometer; one set of photographic scales; two dozen film clips; one plate drying rack; one zinc washing box for plates and cut films, taking up to the four by five size; one zinc print washer with a capacity of about fifty Three A prints; one old style Burke and James printer; one five by seven printing frame; one ten by twelve printing frame; three dozen squeegee plates, ten by fourteen; one reflector type enlarger for use with a bellows camera and taking negatives up to and including Three A and four by five; one Brownie dark room lamp and safe lights for same; one second-handed wash wringer; an assortment of enlarging and printing papers, and, of course, a stock of the necessary chemicals.

The above is a list of the more important articles in the outfit and with a few exceptions they were all purchased brand new from dealers in photo supplies. One of the exceptions was the lot of three large enameled pans which are used in enlarging. We bought these at a department store, paying three dollars for the set and believe we made quite a saving

FIGURE 2 THE DROPPING BOTTLE
Illustrating "An At-Home Finishing Plant"

over the price usually asked for regular photo trays of that size. However, they are every bit as good as the average enamel tray, the only difference being that the pans do not have the pouring lip in one corner.

"Old Faithful", as we have dubbed our printer comes of an ancient and honorable lineage: there are even times when we are almost on the point of setting up the claim that it came over in the Mayflower, for this aged pioneer is of an obsolete type long since discontinued by the manufacturers and the few remaining specimens—outside of museums—are likely to be found only on the dusty back shelves of those enterprising dealers in second hand goods, who have withstood the shock of financial storm and strife during these lean after-war years. For the benefit of the newer converts to photography, who, quite possibly, have never seen one of these rare old antiques, we are showing a portrait of "Old Faithful"—later. It came to us from a second hand dealer in Chicago, who was so glad to get rid of it that he even prepaid the express charges and rushed it to us lest in a lucid interval we should suddenly regain our normal faculties and cancel the order. If our memory serves us, it cost us all the way of three dollars and fifty cents, (sans bulb and shade) delivered to the door and while admittedly behind the times as compared to modern printers, we consider it one of the best buys we made. As a matter of fact we went to considerable trouble in order to find a printer of this particular type, for, as the light is reflected down on the negative from above, the operator is permitted to dodge any part in need of such treatment.

Our projecting apparatus, an old Radion horizontal enlarger, to which after having removed the back, we "hook up" our four by five plate camera, is also somewhat antiquated but on the whole answers our present re-

quirements satisfactorily. In all frankness though we must confess that now and then we have wished for one of the late models of vertical auto-focusing enlargers. The camera that is used in connection with the enlarger is fitted with a Turner-Reich 6.8 anastigmat, and it is with this lens that the greater part of our work is done. However when a diffused print or a soft effect is wanted we either place a Wolfe Artistic lens over the anastigmat or else remove it entirely and substitute instead a little Verito F.6, which is mounted in cells to fit the same shutter. Recently we have also obtained what, to our mind, were very pleasing effects by making part of the exposure in the ordinary manner and then completing it with one of the new Kodak Pictorial Diffusion disks placed over the lens.

In addition to the store bought equipment we have a number of little home-made accessories which are very useful. Among these are a squeegee board and a dropping bottle, both of which are quite easily made and so handy that we will take the space to describe them briefly. The bottle, shown in figure two, is made from the top, (hollow cork, pouring plug and cap) that is generally supplied on pint and quart bottles of writing ink. These three pieces should be removed from the original bottle and after cleaning thoroughly transfered to a smaller one, the neck of which is just large enough to accomodate the hollow cork. While it is not absolutely necessary, it is a good idea to daub the outside of this hollow cork with "water glass" before placing in the smaller bottle. This holds tenaciously and once dried is impervious to the action of most liquids. Having done this all that remains to complete the job is to cut a small stick to partly close the smaller of the two openings in the pouring plug. The stick should be cut to just fit snugly and then shave off one side a trifle. The writer used a match stick for this purpose in the bottle shown in the illustration. When used for potassium bromide solution this bottle will be found a very convenient container as the screw cap prevents evaporation and consequent crystalization on the outside of the bottle.

The squeegee board consists of a cheap drawing board, 12x17, in size, covered with a single thickness of thin rubberized fabric which can be bought at most any dry goods or department store. This cloth should be as wide as the board and a little longer in order that it may be folded back about a half inch to make a double thickness where it is tacked to the top edge of the board. The rubber side of the fabric should be down, (next to the board) and it should be cut so that the stretch will come across the board instead of the long way.

Now for the modus operandi: when a roll of film is left for finishing —and by the way, all work is left as we do not find it necessary, working as we do, to either go out after it or to deliver finished work—it is immediately numbered and a job ticket or envelope made out.

(To be Continued in Our February Issue)

The New Westminster Salon of Pictorial Photography

(Continued from the December Issue)

Illustrated by Reproductions From the Prints

By John Vanderpant

I cannot leave the American alone without mentioning O. C. Reiter's composition of Smokestacks and Smoke, representing virilely "The Spirit of Pittsburg". H. Berger of Portland had a fine bit of work in his composition print "Night". Sigismund Blumann scored in a strongly lighted study, "Making the Masterpiece". Louis F. Boucher's most interesting print was the "Wagon Tracks", and so one might go on. I will have to refer to the old address of the auctioneer—"And many more articles, too numerous to mention."

Appreciated very much was the fine display sent by members of the Portland, Oregon, Camera Club; Canada was fairly represented, Mrs. Mima Keene, F. R. P. S., sending a splendid group, "Peasants' Pride". Toronto workers interestingly represented were J. D. Black, Alfred Brigden and Mrs. Cecil Taylor.

The countries, apart from America, which were best represented are England, Holland, Austria and Japan, the latter having a very representative collection of decorative prints. Strongest in the British section were: J. Arthur Lomax, F. R. P. S., with six beautiful sunlit studies; Mrs. J. Rutherford, with quite original concepts; W. J. Roberts with six fine landscapes in Bromoil; H. Y. Summons of Virginia Waters; and last but not least, Lionel Wood, F. R. P. S., whose Italian studies are exceptionally fine. The Austrian work is of great refinement, most prints being either gums or bromoil transfers. The Dutch work this year was good, strong, simple; full of atmosphere and with a correct concept of composition. Though many are deserving of special mention we must limit ourselves to H. Berssenbrugge of the Hague, Holland, who not only had six fine pictorial prints but also six highly interesting portrait studies accepted. This worker is deserving of credit for his effort to widen the scope of photography. He calls his work "photographic" and if I understand correctly, he uses the photographic image as the basis for an individual concept of the character of sitter or landscape; trying to spiritualize his vision, working in his prints with charcoal, ink, or etching knife and then copying the finished print, then making a gum or multiple gumprint of the second negative. Truly few workers may be able to handle this process intelligently enough. The discussion is open as to whether or not this can be considered to be photography: It nevertheless remains a fact that Berssenbrugge's prints are of dominating originality and high artistic value. Finally, I should like to mention Monte Luke, Australia, who was represented by a delightful landscape study and several well known portraits.

ENTRANCE TO VENETIAN PALACE

By LOUIS F. STEELE
Portsmouth, England

New Westminster Salon, 1924

In the British Columbia section the work of S. Wellwood, Vancouver, "Snow in the City" was awarded the Silver Medal. All his prints reflected originality combined with good composition. R. A. Spencer deserved and received the Bronze for an impressive combination print, "H. M. S. Hood". J. Elders, last year's president of the Batavia Photographic Society and originator of the Batavia Salon, but now a resident of Vancouver, B. C. was awarded a Bronze medal for his decorative study, "The Cigarette".

The Royal Photographic Society of London was kind enough to support the Salon with a fine loan exhibit containing admirable prints of such workers as: Marcus Adams, J. Dudley Johnston, Dell, Banfield, Bertram Cox, Fred Judge and others.

Mrs. Minya Diez Duhrkoop, Hamburg, exhibited six original natural color pictures, a three color process which was interesting but not quite a success. We had much rather see the very fine prints in black and white which this well known photographer had on exhibition last year.

H. Mortimer Lamb, a steady contributor to the London Salon of some years ago, loaned interesting work, as did also H. U. Knight of Victoria, who may well be called the B. C. pioneer in the pictorial field. His work reflects much feeling and atmosphere.

The co-operative spirit shown by the Victoria Amateur Photographic Society, which has suported the Salon ever since it started, is highly commended.

I have tried to say only what I could see of the good and praiseworthy, and have made only a partial job of it, I know, for many prints shown were of equal value to those mentioned. I still have in mind several remarks and some ideas and suggestions which may be beneficial to those willing to "listen in"; but these I shall express in another article which will not tie me down to one certain salon.

OUR COVER PICTURE

Human interest, which is a synonym for the poesy and romance of life, may seem a long way from the daily calling of the Commercial Photographer, but having seen the pictures of Lothers and Young in the body of this publication at various times, and the Christmas cover,—having observed the Frontispiece of some months back and the appealing bit of art on the present cover from the workrooms of the Morton Company, one is convinced that business is not all sordid.

Laurence B. Morton would smile ironically and disclaim any extraordinary gift of genius or sentimentality yet every sympathetic soul who looks at the expectant baby waiting with ingenuous artfulness for Santa Claus to come again will recognize the touch of a sensitive artist. It is this very sensitiveness that has made Commercial Photography an essential of modern merchandising. Men do not work as hogs feed, at the trough, but approach their livelihood with pleasure and find in life an enthusiasm and romance that go beyond mere dollars and cents.

Sectional Lens Prejudices

By Carl L. Oswald

Picture to yourself a nationally famous Salon at which are hung examples of the work of our best photographic artists. An aspiring (and almost expiring) photographer approaches and, with a rapturous gleam in his eye proceeds to throw an aesthetic fit over some exhibit which makes a particular appeal; the reason for the appeal being usually a bit more obscure than a well weathered Runic inscription. What more natural, in such an instance, than to give full and enthusiastic credit to the lens with which the picture was made? The next logical step is to find out the name of the lens and to secure one, **pronto,** regardless of such trifles as focal length proper for the plate size used, suitable aperture for subjects to be photographed, definition and its variables affecting aerial perspective, and the probability of radical manipulation of the negative following exposure.

True, the lens is an important factor in the making of a successful picture, but not because a similar lens was used to make a prize winner. On the contrary, the prize goes to the man who knows his lens as the painter knows his brush; as a tool with which to do certain very definite things. A whitewash brush is not suited to the painting of miniatures,—neither is the narrow angle, large aperture and curved field of the Petzval formula suitable for effective landscape results.

The amount of favorable prejudice created by advertising can only be guessed at but it must certainly be large, especially in the case of lenses advertised continuously over a great number of years. There is little question but that the concentration of lenses of a certain make varies directly with the amount of advertising done in the various localities.

Let us consider New England and the East Coast States generally. Lenses of foreign manufacture are in the majority. Why? Largely because this part of the country is the oldest and photo lenses, in the early days, could be secured nowhere but in Europe. Conservatism has done the rest. Gradually its effects are diminishing, but the general rule still holds true. Going further west we seem to find a more even distribution,—probably due to a keener curiosity regarding lenses and what makes 'em tick; —the first step away from a smug atmosphere of self-sufficient prejudice. We find quite generally that questions concerning lenses become more frequent per unit of population as their origins retreat further from the Eastern foreign colony.

This distribution of the inquiring mind, however, raises other ghosts of prejudice based on (1) what the dealer or manufacturer recommends (2) the success of men using a particular lens (such success being usually attributable to other causes) (3) peculiarities of lighting or climatic conditions (4) camera clubs and photo associations and (5) articles such as this one. All of these impulses toward lens buying are played upon by the astute advertiser but it must be admitted that in this he never exceeds the bounds of truth or good taste in vigorously praising the lens of his choice.

As a matter of fact, the incorrect choice of a lens today is chargeable to no one but the purchaser and even then he has an additional retreat in that lens manufacturers generally seem to think "Caveat Emptor" is the name of a Roman holiday.

I am told that the sale of American made lenses in Europe is very limited. This is not to be wondered at when one considers price conditions and the number of factories engaged in lens making on the Continent.

In the Orient, also, the lens of British and German origin wins over its American rival on a strictly economic basis due to favorable import duties. It is impossible for the American manufacturer to sell lenses in these markets on anything approaching a competitive basis. Lens prejudices, therefore, in other parts of the world, are based largely on a gold standard;—the question of comparative intrinsic merit being confined to a small circle of competing lenses. In our own market, of course, it is possible for these same lenses to meet a rather high import duty and still meet local competition on the matter of price so that practically every lens made and offered for sale in the United States should be accepted only on proof of merit;—prices are too nearly equal to have any serious bearing on the question of a suitable selection.

Having built up a structure of destructive criticism on the present more or less uninformed and aimless method of lens purchasing, it follows that some suggestions for correcting the evil are in order. Probably the best way to approach this phase of the problem is by means of a series of "don'ts". Therefore—

Don't buy a lens without giving it a thorough trial.

Don't expect one lens to do everything. The universal lens is as mythical as the grainless emulsion,—with the likelihood of the latter being accomplished much greater than the former.

Don't take the other fellow's word for it.

Don't make a mystery of photo lenses. You don't care whether the glass used is from a beer (obsolete) bottle or whether it is the most difficult in the world to produce. You **do** care, very much, whether or not it will serve your purpose.

Don't hesitate to ask questions. A healthy hunger for information on all subjects pertaining to your profession is its best hope of continued prosperity and progress.

FIRST AWARD, PORTLAND CONVENTION
Commercial Pictorial Class

By the Late
C. L. HUNTINGTON

FIRST AWARD, PORTLAND CONVENTION
Women's Portrait Class

By WAYNE ALBEE
Seattle, Wash.

Art Problems in Photography

Specially written for Camera Craft

By Dr. Erwin Quedenfeldt, The Hague, Holland

Translated by Dr. Ingo Hackh

11. Lines and Masses in the Carbon Print

Artistic photography follows generally the orthodox path of representing nature in a black and white picture placed upon a plane surface. Yet this merely mechanical transformation of natural colors and light shadows to gray nuances and shades is not sufficient to create a true piece of art. The artistic creation requires not only a certain motive but also the selection of harmonious and inharmonious light values from those occurring in endless succession in nature. This selection depends upon the artistic temperament.

The physicist and chemist, Wilhelm Ostwald, has analysed the characteristics of works of art and deduced certain laws of harmony. He finds that an uninterrupted succession of shades and colors in a picture may represent a true reproduction of nature, but by no means a work of art, for the latter requires a rhythmic effect produced only by the elimination of certain shades and colors. While from a theoretical standpoint the work of Ostwald is quite important, its practical application must be taken with caution, otherwise, those with limited artistic feelings may be misled to believe that by following the rules only, an artistic masterpiece may be created. It is well to remember that a work of art consists not entirely of harmonies, but that there is always a certain mixture of harmony and disharmony, which of the two are predominant depends upon the character of the times. For instance, in the expressionistic art conception there is a prevalence of disharmonies, caused undoubtedly by the restless conditions of our age.

Especially noteworthy for the art photographer is the realization that an artistic picture should not attempt to represent the many shades and light gradations which exist in nature. Too many times has the photographer justified his production by saying: "Thus it exists in nature and therefore it is right." Nature and art are two entirely different things. Art is not a naturally true representation of nature but a creation produced by the emotional conception of man. It is more than merely copying nature—a transformation—something which has evolved from subjective emotion placed upon a spiritual plane. For this reason photography in natural colors in a purely mechanical way is only a color-true reproduction of nature, but not a work of art. It has no value for the artistic photographer, for any mechanically correct working process prevents the personal selection of the colors suitable to the artistic temperament.

The artistic photographer needs processes in which he can select subjectively the colors he desires and the carbon print in multiple colors (and

similar processes) furnishes these requirements. With their help he has at his disposal a multitude of shades and colors which he can combine to nuances other than those occuring in nature. He arrives thus automatically upon an emotional and decorative plane for his pictures and can give them an individual stamp of colors without considering the color values existing in nature. There he will have harmonies and disharmonies whose character depend upon his temperament.

Just as we can build up a picture by gradation of colors, so also may a selective grading of gray surfaces alone lead to an artistic picture. However, in these black and white pictures the surface or mass of gray is not sufficient and must be accentuated by lines, for mass and lines belong together. In order to pronounce or accentuate a certain surface or mass, I use a line or contour around it and thus obtain the desired effect. The problem of our photographic process depends, therefore, not only on the production of a homogeneous and uniform surface or mass, but also on the formation of a line or contour by photographical means.

There are three means to compose a picture. It may consist of points as in autotypy—but here we have an uninterrupted succession of shades. Likewise, it may consist of spots or surfaces only, and finally of lines. A combination of the latter two is the most successful and produces those abstract pictures customary in the Orient and Oriental art of ancient times.

To produce in a photographic way merely lines is not possible if we follow the usual photographic technique. Our plates are prepared for recording the finest shade differences and give on account of the extremely fine grain of the silver bromide, the most delicate light grades, and so depict the object in a plastic form. The less sensitive plates, long exposed and producing dense pictures, would be more advantageous, but have the disadvantage of long exposure. Hence negative paper and the ordinary silver bromide paper are more suitable for our purposes, requiring approximately five times the exposure of ordinary plates of medium sensitiveness. Even this method is not entirely satisfactory, as still too many shades and grades of gray are produced which must be eliminated by special manipulations, which are possible in two ways:

1. The production of enlarged negatives.
2. The printing in a combination process.

1. The production of lines and masses by means of two enlarged negatives

It is evident that a picture taken by front illumination will show more contour or lines than one taken with strong side light. It is likewise self evident that indistinct and hazy pictures, which are at present quite in favor, are not suitable for the formation of firm lines. Hence sharp and clear, dense picture, preferably taken with an ordinary aplanat or even better with an anastigmat lens is required. From the negative we prepare two diapositives (or transparent positives on plates). Both plates are equally long and normally exposed, but one is developed in a hard developer containing little alkali and much potassium bromide, so

only the extreme details appear. If the medium shades can not be avoided we eliminate them with the reducer greatly diluted and, if necessary, place the plate afterward in corrosive sublimate (mercuric chloride) followed by ammonium hydroxide and thus intensify it again. The other positive plate is developed in the ordinary way, only longer, so that even the lights are somewhat covered. From both of these diapositives we print the corresponding negatives upon thin negative paper, and obtain a so-called line-negative and a mass-negative of the same picture. After placing them upon each other and checking and marking with registering marks, we print each singly in the combination carbon process. The line-negative we print and develop so that we have a heavy and strong black drawing on white paper. The mass-negative is printed in the ordinary way but not fully developed, so that the details are not fully visible; only the pure lights appear. By combining the dark line-print with the light mass-print we get a certain contour effect in which the shadows are dark masses.

An example will illustrate: We have the profile portrait of a girl. The profile lines, eye, mouth, and hair appear in the line-print, likewise, a faint outline and a few lines of the dress. In the mass-print there is besides the lights, flesh, dress, background, etc. We notice something peculiar: The face appears lighter than the background in spite of the fact that it is of the same shade. In other words, here is an optical illusion by which surfaces limited by contours appear lighter than the background. The surface surrounded by the contour also appears rounder, and thus we have given to the head a certain plastic appearance by an entirely different means than is customary with half-shadows. Whereas, this plastic effect has usually been obtained by darker shading, we have obttained a similar effect by an illusionary lighter shading of a contoured surface. This is an all important factor for it enables us to produce charming rhythmic succession of masses without adding heterogeneous shades.

Naturally we may compose the picture in colors instead of gray shades. For this the colloidal pigments described in the author's first article of this series are especially well suited as they produce bright colors. In the example we could readily print the line-print in a reddish purple, and the delicate mass-print in a sky-blue. If we print upon light yellow paper it gives a combination of light yellow, to light blue, to dark violet. These are absolutely not the colors of the natural object and so they help in the mental abstraction and place the picture upon an emotional and artistic plane. Hofmeister in Hamburg and his followers made the mistake in attempting in their massive pictures the reproduction of the natural colors of the object. If they had selected their colors more subjectively, their pictures would possess greater artistic value.

2. The Production of contours by means of the combination carbon print

This process is much more simple than the one described above, for it is not necessary to have a separate line negative. The original negative is sufficient, or, if enlarged prints are to be made, a normally enlarged paper

negative. We first make an ordinary print with strong shadows in the usual carbon print way, and develop the shadows fully. Then place the paper, still wet, in a tray with little water and incline the tray slightly. With a pointed hair brush we take off the shadows so that only the contours remain. Inclining the tray followed by washing with water will facilitate the process. The parts of the print in which the lines are already formed we naturally leave untouched, as, for example, mouth, nose, eye, and profile line. The only shadow is the hair and there we take all color off except a border, which need not be uniform in thickness. A contour which is equally thick all around is tiresome, the irregular one is more interesting. Now we print a second copy in a somewhat lighter color still showing the shadows, so that they are massive and do not show details. A third print furnishes the medium shades from which we likewise remove the color leaving only the contour lines standing. The last and fourth print in a still lighter color is again kept massive, only the lights are developed. We have thus altogether, two shadow prints, (one for the lines, the other for the masses) and two medium shade prints, (one for the lines and the other for the masses). By this means we are enabled to compose a picture gradually and build it up in degrees.

In black and white printing we should have the following five degrees of gray: Darkest shadow contour, dark shadow mass, medium shade contour, medium shade mass, and a lighter shade of finer details. In printing with colors many combinations are possible. However it is advisable in this instance to print the contour and mass of the shadow in the same darker pigment, and the contour and mass of the medium shade in the same lighter pigment.

Very peculiar effects are obtained by printing red contours with yellow and green, or yellow and violet masses. All these combinations are naturally left to the conception of the photographer. My students have, during the last fifteen years, tried the most bizarre combinations with the greatest zeal; sometimes with surprising results. Even if some painstaking care must be exercised in the process, the success and the peculiar beauty of the picture will repay. Success and satisfaction also lies in the feeling of being liberated from the conventional mechanical processes. This is a method which enables one to compose and build up the pictures according to one's conception and temperament. The joy experienced by my students was not even dimmed when they found that their pictures in general were usually not admitted to exhibitions. In the London Salon, however, they were shown repeatedly as post impressionistic photograms.

Besides the above described process there exists yet another method by which line pictures in a strictly photographic way can be made. This process I shall describe in detail in the next article.

"Where Are We At?"

By J. W. Hemus, Roseburg, Oregon

Illustrated by the Author

This is a western colloquialism but it just touches the spot and at this era of photography, when we are breaking the old art-traditions, and conventions, I often wonder where we are heading. Who remembers the old albumen paper days? That was just before my time. When I made my debut in photography albumen prints were merging into gelatino and collodio papers. In printing Aristo, don't you remember how your day's prints when put in the first-water would curl up as tight as a lead pencil?

If you have not had that experience what follows is lost to you. Slightly moved and out of focus negatives (the operator would not even let the printer proof) were thrown into the sink. How we should treasure them now and call them diffused and artistic. How the public used to gloat over a clean-cut, glossy print and call it wonderful art. We certainly have evolved, but is evolution necessarily advancement? I do not think the photographer should be blamed or credited for being "where we are at". The public rules the trend of photography as many other things, and unless the artist is a millionaire he naturally has to give what is paid for.

Many of us have to deliver work that within our innermost soul we dislike, thus losing identity, forgetting about art and are so absorbed in grinding out prints for a living, that ideals are in the nature of jokes. In my photographic experience I note that it is the Amateur who evolves new processes.

It is a beautiful thought and fact, that in the larger cities there are many of the public who can appreciate a soft artistically lit picture printed on an artistic stock such as we like ouselves. Only the other day I had a lady sitter who asked for "a close-up bust and misty". That's alright; she was a by-product of the movies and her order was quite intelligent to me. I entered into the spirit of it. The cinematograph is a great factor in educating the public in "different photography".

Lots of the freak lighting is pretty and I say go to it (within reason). In my callow youth I had it drilled into me, that on lighting a bust the light had to come from some one direction that I might avoid false lighting as painters did. And to whom else could we go for our art!! Now we go to the Movie Operators who are doing the educational work of the public, today. I like some of their "misty effects" but some of their close up stuff looks spot lighted to destruction.

I think the wise will keep within reason, the extremists we always have with us. Short skirts are alright but don't roll down the stockings. Apologizing for this scrappy and I am afraid disconnected resume.—But Where Are We At?

Converting a Hobby Into a Business

By B. F. Clark

Illustrated by the Author

I have often heard it said that there is nothing so fascinating but that the novelty of the thing will wear off. But I once had a hobby that was so interesting that the novelty never did wear off. And that hobby was taking pictures with kodaks. But I cannot call this business of taking pictures a hobby any more; for I have turned it into a money making business. But while I cannot now call this business a hobby, it is still just as interesting to me as when I used it as such.

I have used two different kinds and sizes of Kodaks for several years. I bought my first Kodak (a number 2A Brownie) expressly for the purpose of using it to gratify my desire of taking pictures of certain things I admired. I took so many pictures with this machine the first year, after buying it, that the bill of expense created by my hobby proved to be so great that it really seemed unbusiness-like for a man, with as small an income as I had, to spend so much time and money on a thing that did not bring any recompense.

But upon contemplating laying my hobby aside, I thought, "Why couldn't I manage some way to make it pay its expenses?" Then the thought came to me that there are millions of pictures being used every day by the journals and newspapers of the country. These pictures are gathered from all parts of the country and the variety of the pictures used is so great that it seemed to me that one should have no trouble in keeping busy taking pictures for the editors of these periodicals. For example, there are the trade journals, representing trades of all kinds, such as Dry Goods Stores, Hardwares, Groceries and every other business imaginable, including building journals, automobile journals and hundreds of others.

But like everything else, that there is any money to be made at, I found, after making a few attempts at selling pictures, that it was not so easily done as I imagined it would be.

"BUILDING AGE", NEW YORK
Paid $5.00 for This One

"AMERICAN BUILDER", CHICAGO
Paid $25.00 for This One

I also found that to make money selling pictures, one would have to do considerable writing. And that the more writing (available writing) he could send in with his pictures, the more cash he would receive with his work.

So I immediately began to make a scientific study of this business. By borrowing journals and magazines from merchants, obtaining all I could from my neighbors, and getting sample copies from publishers, I soon had hundreds of illustrated journals right at hand. Then I began to study the nature of the pictures and articles used by each class of journal. I also bombarded the editors of such journals with letters, asking them to let me know what kind of pictures and articles they were soliciting at the present time. I filed away all the letters I received from these editors. The fact is, I soon obtained a world of free information about the picture selling business which is now making money for me.

I first began using this picture selling business as a side line, the proceeds from which covered the expense of my hobby. But the side line became so interesting and remunerative the first year, that I put one-half of my time on it during the second year. Three years after starting this side line I dropped all of my other work and adopted this picture taking as a money-making business. During the summer months I now travel in a car which I have had built especially for the business, taking pictures of almost everything imaginable, writing them up and selling them to the editors of many different journals.

It is really surprising how many seemingly commonplace objects there are in every locality in the land, the pictures of which can be sold. But, of course, such pictures as these are not purchased because of the art that they contain. But every picture contains an idea, or ideas which can be sold to some illustrated journal, if that idea is properly presented and the picture of the object or objects is sufficiently sharp to reproduce well on paper.

One might think that the making of commonplace pictures would have a tendency to destroy one's taste for art. Perhaps it would have the tendency to do so if one would give all of his attentions to the making of such pictures.

But if one wishes to engage in this business it is not necessary for him to devote a great deal of his time to these commonplace objects. For there are many concerns all over the country that pay cash for pictures of art. For example, there are the photograph magazines, the art companies and hundreds of pictorial and high-class literary magazines which are always in the market for available pictures.

Then there is another way that one may devote a part of his time to the making and selling of artistic pictures. And that is to do considerable traveling among historical localities and scenic wonders, as the writer has been doing the past two years.

One of the pictures accompanying this article is of the third oldest church in America. This old church contains paintings and other relics

ONE OF THE OLDEST CHURCHES IN AMERICA

A HUT IN THE WILDS IS HOME TO ME "SPOOKY SHADOWS"

that were brought to America from Spain in the fifteenth century. The walls of the old church are two feet thick and are of adobe. For these reasons this old building is of historical interest to America.

The writer, while at Isleta, the little Indian pueblo in New Mexico, in which this old church stands, took several pictures from different views of the old building. He also took several views of the interior and pictures of the sacred relics.

There is a big demand for pictures and write-ups of such objects as this old church. There are just such interesting objects as this scattered all over America. Many of them, like the old church, can be photographed from different angles and the pictures sold for cash.

Of course, there is quite an expense attached to traveling and there is no big money to be made at this business after all expenses are paid. But those who like to travel for the art of it or for the recreation it affords, should be able, after having enough practice, to pay all of his traveling expenses and save a little money to boot.

The picture entitled "Spooky Shadows", which accompanies this article, is another example of how one can find artistic subjects to photograph and ones that contain ideas that will help sell the pictures. This picture was made just about dusk. The writer made another picture from the same location an hour and fifteen minutes after sun down. This picture was a silhouette of the city of Albuquerque, N. M., sitting down in the Rio Grande River Valley, with its soft electric lights bursting forth like snow balls in a flower garden at night.

This picture and several others, similar to the one entitled "Spooky Shadows" were made to illustrate an article ridiculing ghost and spirit pictures. The article in question concerned what was supposed to be a haunted canyon in the mountains. This canyon was supposed to be haunted with the ghost of a dog and a bear. So, after doing a little thinking, I obtained some good pictures which I used to represent these ghosts.

In looking at this picture entitled "Spooky Shadows" your first thought will probobly be, "Oh I see how he made the dog look so ghostly—he had his Kodak out of focus."

But such is not the case. Observe the girl near the dog. She was not out of focus, neither was the dog. You see, in order to have this picture convincing and to conform with my text, I had to have the girl look natural and the dog to look like a ghost. I also had to have the ghost very near the girl. So I could not have the dog out of focus without having the girl out of focus also. So this is the way I did it:

I have a very light colored dog, and for this reason it is very hard to make a good picture of him when he is in the bright sunlight. So when I took this picture I had the girl and the dog pose on the sunny side of the old shack where the brilliant reflections would fall on them. I also managed to have the dog move just as I snapped the picture.

FIRST AWARD, PORTLAND CONVENTION
Group Class

By CLARENCE W. TUCKER
Covina, California

Finding Forgeries and Forgers by Fotografy*

How the Fotografic Film May Be Utilized to Record and Illustrate Clearly to the Layman's Eye the Covered-up Steps of the Perpetrator of Frauds in Documents of Every Kind and Description

By CHAUNCEY M'GOVERN

Hearst Building, San Francisco, California, Author of "Preparing for Trials Involving Forgery," Etc.

CHAUNCEY M'GOVERN

Explanation of Two Engravings of Keate-Langlois Forgery Case:

(The engravings give a good example of how a fotografer should make negatives to use as illustrations in a simple case of forgery to be tried in a criminal court.)

In the FIRST engraving, published in the August issue of CAMERA CRAFT, the label "A" shows the main portion of the "body" and "signature" of a GENUINE cheque, signed at Marysville, on Jan. 24/24.—The BODY writing was done, admittedly, by a man named Langlois, who was also the legal payee; he being then the regular bookkeeper of the signator, J. W. Keate.

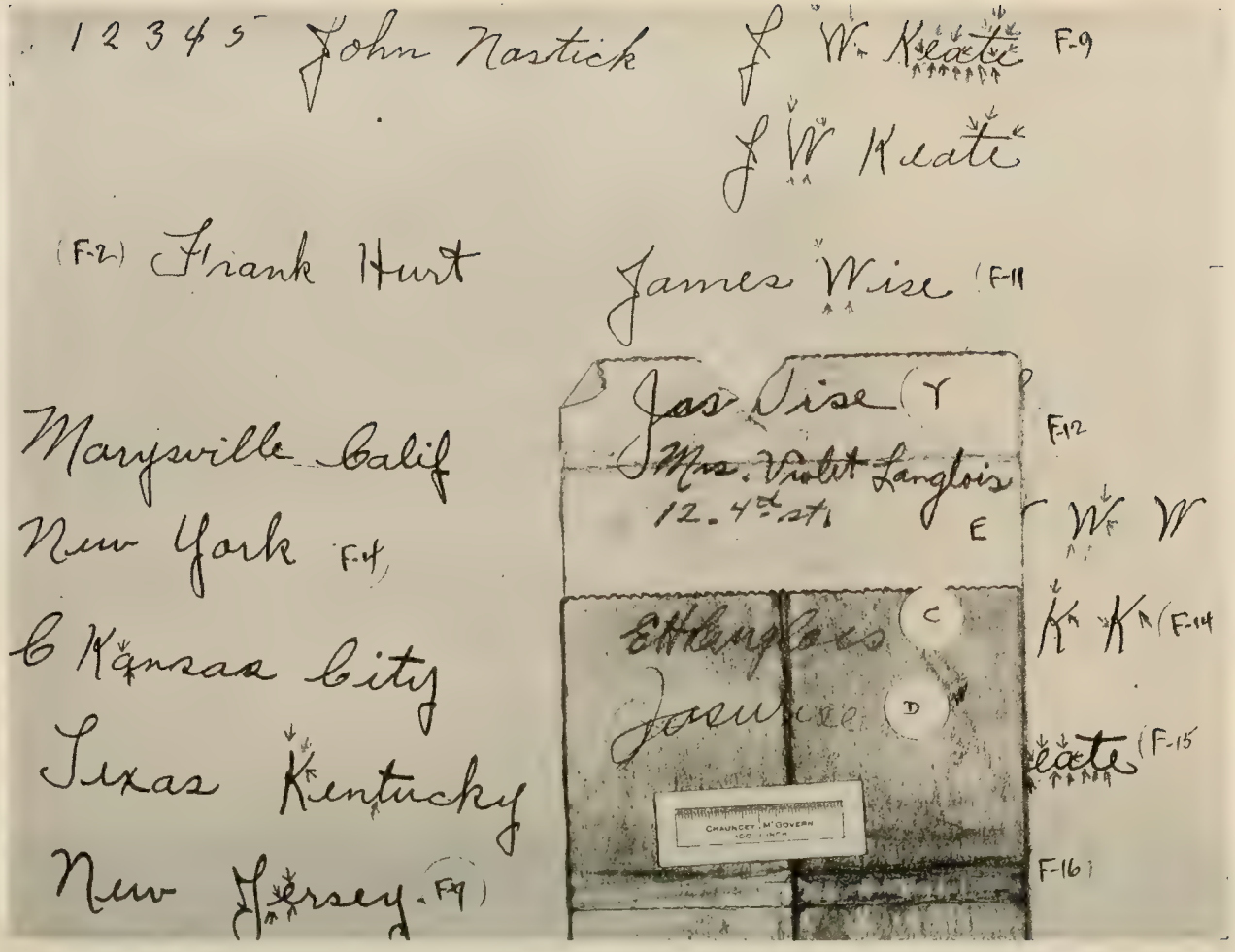
"B" (in lower left hand corner of negative) is the main portion of the "body" and all of the "signature" on a cheque dated Jan. 27/24. The bookkeeper, Langlois, admitted that he had made out the body of that cheque in the regular course of business, and that he had SEEN his employer J. W. Keate sign same—the signature labelled "X." Keate swore that this cheque (and many others not here shown) were FORGED.

On the right hand side of negative, running from top to bottom, are letters and words written, at request of District Attorney Ray Manwell, by Mrs. Langlois, the wife of the bookkeeper.

In the second negative, published in the September issue, most of the space is taken up by writings done by Mrs. Langlois, also at "request" of District Attorney Manwell.—

"Y" is the ALLEGED signature of "Jas Wise", to whom cheque "B" was alleged to have been made out. He is the man who actually signed and cashed (endorsed) the GOOD cheque "A". But he had left the county by the time the forgery charges were made, and could not be located by the district attorney in time for the trial of the case.

* Copyrighted, 1923, by the More Money Publishing Co .


1 2 3 4 5
John Nastick
F-9
(F-2) Frank Hurt
James Wise (F-11
Marysville Calif
New York F-4
Kansas City
Texas
Kentucky
New Jersey (F-9)
Jas Wise (Y
F-12
Mrs. Violet Langlois
12. 4th. St.
E
C
D
F-14
F-15
F-16
CHAUNCEY I. McGOVERN

"D" is the ADMITTED, or GENUINE, endorsement of Wise on back of GOOD cheque "A".

"C" is the GENUINE, undisputed, endorsement, on back of cheque "A" done by Langlois.

"E" is the admitted writing of Mrs. Langlois, on back of cheque "B", she admitting that she wrote same and cashed the cheque, but claimed it was given her, for good consideration, by Wise.—The labels "F-2" to "F-16" indicate that the writings opposite same were particular writings of Mrs. Langlois.

All of these labels (A), (B), "F-2", "F-16", etc., consisted of tiny paper wafers, obtainable at any stationer's, on which the fotographer had himself written these ARBITRARY labels, so that same would later on, identify the various writings in the court. The "measure" consists of a piece of cardboard, 1 and ½ inches long, on which is printed, by the steel-die process of engraving, the name of the man who made the negative, with a single one-inch space,—marked off into single fractions, each 1/100th of an inch, the total number of subdivisions equally one inch in length.—

From each of the two negatives,—which, by the way, are "Foto-MICROGRAFIC" negatives, because the negative, or film, shows each of the original writings of AN ENLARGED SIZE (made by microscope and camera combined: hence, "foto" and "micro"-grafic),—there were made EXTRA contact prints.

And from the "contact prints" thus made were "cut out" various words, letters, figures, and other characters,—when a word was cut from the "forged" writing, a similar word was cut from either the "acknowledged" writing of either "Wise", "Langlois", "Mrs. Langlois" or "Keate". —These corresponding words (or letters or characters) were then PASTED, side by side, as nearly as practicable, on a sheet of BLACK "film-wrapping" paper.—

Then the pasted-up sheets were "Foto-MICROGRAFED",—with the result that there were produceable enough "contact" prints of the PARALLELED words and characters to give EACH JUROR a print to hold in his hands.—

The OBJECT of the 'Foto-GRAFIC" and "Foto-MICROGRAFIC" work was to prove to the jury that LANGLOIS had written in the body of the cheque "B"; that KEATE had NOT SIGNED cheque "B" at signature "X"; that the ENDORSEMENT "Y" was NOT SIGNED by WISE, who did sign endorsement "D"; and, finally, to prove that the endorsement "Y" and the signature "X" were both of them FORGED, and FORGED BY MRS. LANGLOIS.—

Both Mr. and Mrs. Langlois strenuously denied their guilt; they produced numbers of "good-character" witnesses; some local BANK OFFICIALS declared that their opinion was that the signature in QUESTION were NOT FORGED, but were signed by Keate himself; even the cashier of the bank where Keate had his funds at the time declared it his

opinion that signature "X" was really GENUINE; the defendants were ably represented by two lawyers who stood in the front rank of the "criminal lawyers" of the county; and NO WOMAN HAD EVER BEEN CONVICTED OF A FELONY IN THAT COUNTY'S HISTORY; and finally, all of the jurors were plain every-day FARMERS, FARMERS' WIVES, and small-town SHOP-KEEPERS,—all of whom were cautioned every minute of the argument to sneer at "handwriting experts"—yet, thanks to this FOTOGRAFIC DEMONSTRATION, the jury almost IMMEDIATELY brot in a verdict of "GUILTY" against both the husband and the wife.

BIBLIOGRAPHY

"Preparing for Trials Involving FORGERS," By Chauncey M'Govern, $1.00 postpaid; Pulbishers: More Money Publishing Co., Suite 919, Hearst-Examiner Building, San Francisco, 1923.

Questioned Documents," By Albert Osborn; Publishers: Lawyers' Co-operative Publishing Co., Rochester, N. Y. (Out of print.)

"The Commercial Photographer," By L. G. Rose; Publishers: F. V. Chambers, Philadelphia, Pa., 1920; $4.00.

"Documents and Their Scientific Examination," By C. A. Mitchell; Publishers: J. B. Lippincott Co., Philadelphia, Pa., 1922.

"Classification and Identification of Handwriting," By C. D. Lee and R. A. Abbey, Publishers: D. Appleton & Co., New York, 1922.

"CAMERA CRAFT" Monthly Magazine, Spreckels Building, San Francisco; $1.50 per year.

"British Journal of Photography," Weekly Magazine, Publishers: Henry Greenwood & Co., Ltd., Wellington Street, 24, London, W. C. 2.

"Australian Photo Review," George Street, 379; Sydney, Australia.

"The Handwriting Expert's Review," Illustrated Quarterly; Publishers: Hardless & Hardless, Chunar, United Provinces, India. (American Agent: Chauncey M'Govern, 901-919 Hearst-Examiner Building, San Francisco); $1.00 per year.

"Romance of Photography," By P. R. Gibson; Publishers: Seeley & Co., Ltd., London, 1910.

Photomicrography, 5th Edition," Eastman Kodak Co., Rochester, N. Y.; 1910.

"The Photography of Colored Objects," Eastman Kodak Co., Rochester, N. Y.; 1922.

NOTE

A letter received from Professor H. I. Walker, of Winnipeg, Canada, called our attention to the fact that the caption had been ommitted from the illustration in the August installment of Mr. McGovern's serial. We regret this exceedingly and make what amends we can by publishing a more detailed explanation herewith. Incidentally, this will conclude the interesting and highly educational line of connected subjects, so ably covered by Mr. McGovern.

The engravings pertaining to this case give a good example of how the photographer should make negatives in a simple case of forgery to be offered in a criminal court.

In the engraving published in the August Camera Craft the label A shows the main portion of the body and the signature of a Genuine cheque, signed at Marysville, on January 24th, 1924. The Body writing was done, admittedly, by a man named Langlois, who was also the legal payee; he being then the regular bookkeeper of the signator, J. W. Keate.

B is the main portion of the body and all of the signature of a cheque dated January 27th, 1924. The bookkeeper, Langlois, admitted that he had made out the body of that cheque in the regular course of business, and that he had seen his employer, J. W. Keate, sign name—the signature labelled X. Keate swore on the contrary, that this (and other checks not shown) were forged.

The writing at the right of the illustration shows letters and words written, at request of the District Attorney Ray Manwell, by Mrs. Langlois, wife of the bookkeeper.

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

FOUNDED MAY 1900

VOL. XXXII San Francisco, California, January, 1925 No. 1

The Pleasure of Being Pleased

When all the World is dour and Joy goes whiling,
That is the time to flout thy erring mood,
For Discontent hath never fathered Good.
Smile and be kind and, thus, smile at your smiling.

Early in December we received a letter from A. T. Mole, Esquire, of the Royal Photographic Society of Great Britain in which he gives us certain profitable and constructive criticism which we have put to immediate use, and the following words of praise, which we treasure and have turned to no less good by putting them before us as something to deserve.

"It is one of the delights of my life when Camera Craft arrives, and I must congratulate you on the present number."

Now, Mr. Moles' words, for all his eminence, mean no more to us than do the words of hundreds of other readers who criticize or praise our efforts. We quote and gain inspiration from our English friend's sentence because he has reached a place where he might be rudely frank, brutally critical, and sparing of kindness. Furthermore his experience, knowledge, sophistication, render him most likely to be right in finding fault and sincere in his commendation.

The point is that this big man has not lost the appreciative faculty in the attainment of the critical. That he has retained a fresh love for the happiness he can get and give through finding good and praising it. He smiles with the world and then smiles to find himself smiling. It means to us, here at a desk, that we are succeeding in making Camera Craft your magazine: That clear across the seas one speaks and lets us know it is his magazine.

We wonder if you, dear casual reader, ever consider what a publication means to its projectors. Indulge us awhile.

The Business Manager, stern guardian of the funds, builder of futures, ruler of the present, does not count dollars but measures income against outlay by the new friends added and the old friends retained for the magazine. From the Business Office comes the Editor's permission to spend and produce. That vital part of our organization, far from acting as a drag, stimulates us and shares our every ideal and enthusiasm. So we make a few more engravings, go farther afield for text, indulge in various extravagances that we feel will gladden you all.

The reading matter set before us in print, the engraving proofed, we plan, cut, paste, correct, and presently something resembling a dummy is completed. Can you feel with us the hopes that go into the work, the anticipations, the doubts? We live in a quandum indefiniteness till the last dummy proof is before us. More corrections, changes, improvements, to annoy the printer. Again to press and after some days the first real issue of the month is put in our hands, wet from the press. What are our emotions? Does a mother kiss her own new born? The pages cannot be turned fast enough to get a perspective of the entirety. Pride is lost in a great wonder, and some fear, as to what you, all of you, dear readers may think of it. And so it goes forth and in due time comes to your hands.

Then the letters begin to come. Many kind and helpful and now and then one that tells us where we "head in and get off". Occasionally one that is unnecessarily strong in vituperation and that might hurt as much with half the abuse and twice better English. But the life is pleasant. We are close to so many thousands, and it is exhilarating. Close to so many to whom we seem able to bring pleasure and profit and to whom Camera Craft seems able to carry the personal greeting we put between the covers. This is the spirit in which Mr. Mole receives us and the feeling reverts to himself—he is pleased to be pleased.

That kindly soul who seeks for pleasure, eases
The ever willing Muse to come to him.
It is his will and not a passing whim
That brings a joyful mood to him who pleases.

THE HUMMING BIRD

By Margaret Whyte, Aged 13

'Twas the middle of September,
A very lovely day,
When a ruby-throated humming bird
To our garden winged its way.

It rested on a slender bough,
It preened its tiny wing,
And darted out its curious tongue—
I wished that it might sing.

Its song is flight, its flight is song;
Its rapid-beating wings
Provide, I think, the only means
By which this birdie sings.

A Photographic Digest

Edited by H. D'Arcy Power, M. D.

LAKE COMO — By H. D'ARCY POWER, M.D.

Dr. Power in Italy

At last I have been in Italy, the hoodoo is broken. Thirty years ago I learned Italian to travel there, and three times I have started to do so, only to be thwarted by sickness or misadventure. One last attempt my evil genius made, when after traveling all the afternoon along Lake Lugano from Switzerland to the Italian frontier, I was turned back for a defect in my passport. But the next day carried me through and I arrived at Caddenabbia on Lake Como. It is difficult to avoid hyperbole when speaking of the Italian lakes. They are among the few things of which poets have sung that have not disappointed me. Though they are formed by the same agencies, and exist under the same conditions to those of California, nevertheless they are quite different. Our western mountain slope is geologically too recent to have become divested of the distracting features of its origin. Rocks and boulders absorb attention from the great outlines of which they are only details, often excrescences. The trees are often annoyingly individualistic. Here time has had the chance to create grandeur out of chaos, and the result surpasses all that I have previously seen. Amphitheatre-like the mountains rise, tier above tier, from their shores, until they reveal the summits of perpetual snow in the background. Lichen breaks the harshness of the snow-line, the birches play at the feet of the sombre pines, and between their silver green and the blue of the water, the olive trees embroider an enriching border. When to this fundamental greatness of composition is added the shimmering garments of gleeting mists, the fairy castles of cloud, that are scarcely ever absent from the

skies; there remains nothing to ask for but what is here given, the spirit of man blending with nature in church spire, tiled roof, and multi-colored walls. Morever, it is a simple, joyous country. Notwithstanding the pestilential tourist, the peasantry are still largely unspoiled. The machine has not yet destroyed the man. Get away from the places where "English is spoken Here" and poetry still has a chance. But I must not linger by the shores of Como and Lugano. I had made deadly error—of arranging for too short an absence; so on to Milan. Can you imagine going to sleep at Lake Susie, or Heather, and then suddenly waking up in the middle of San Francisco? Well substitute Milan. Its life is the nearest thing to San Francisco of anything I have ever seen. It runs down to dresses and faces, and the hurly-burly of the streets. I had been told not to expect much of Milan, yet, it afforded me one of the deepest experiences of my life. If there is any human creation that can raise the soul above the daily cares and surroundings, it is Milan cathedral. Its vastness, its simplicity, its unity fill you with an experience of the sublime that if I had seen no other thing my life long desire to see Italy would have been repaid. I will not linger in Milan, it has much to offer besides its cathedral, and its resemblance to San Francisco. It is the embodiment of the modern spirit, which has to be borne with patience until a new page opens. One of the great advantages of Europe is that variety is always at hand, and so Verona is next door to Milan and you step out of Market street into the Middle Ages. Verona is a joy. Don't imagine that your forefathers were all grandfathers. They had to hustle too hard for a living in these old Italian cities, and had to fight too hard to keep what they got. Streets had to be narrow to facilitate the accurate distribution of boiling water and melted lead, when political feeling ran high, or an enemy got within the gates. Houses must be tall to hold a population that was not safe outside the city walls, and life is intense when circumscribed and the Italians are a noisy, boisterous people; so there stands Verona as it was five hundred years ago, penetrated by nothing modern, or worse than the not too frequent tourist. The last mentioned animal is told that he should enthuse over Juliette's house, plus balcony, also horse trough, that does duty for her tomb, so he obediently stops off between train times for the fulfillment of this rite. When the next train is late he has been known to ask the restaurant waiter, who always speaks a form of the English language, where he may find the Two Gentlemen of Verona. Anyhow Verona is a delight, so keep it dark; only remember when you visit Italy, there is a place where pictures await an artist. Time compelled me to leave it all too soon, and pursue my way to that great literary fraud Venice. I say literary fraud because I am convinced that the same gentlemen who now supply critics of futuristic picture shows, formerly made a dishonest penny by writing up Venice. Not but that Venice in its prime may not have been a wonderful place, with innumerable merchant princes distributed over unlimited rows of palaces, with gorgeously arrayed throngs of menials at their doors. The palaces are there; they were once painted, but the colors were not fast, (except on colored post cards and imaginative paintings) they have run mostly away. Princes and retinues have been superceded by the one caretaker, descendant in enterprises, if not in blood of the builder, who will sell you any desired antiquity made to order, and guaranteed to deceive. Then again, Venice has other peculiarities, the people who built it arranged their cities with streets only wide enough for foot paths and waterways behind the houses. An imaginative antiquarian told me that they were advanced hygienists, and planned them on the basis of an open air sewage system, a theory I report, without accepting, but while the literary fakers filled these waterways with lovers, music and flowers I will pledge my reputation as a chemist that at present they emit more sulphuretted hydrogen than the most ardent lovers could stand, that flowers are rarities in Venice, and that its chief musical achievement is the competition of two restaurant orchestras, flooding the cathedral of St. Mark and the Ducal palace with Il Tango Americano.

In the street cars, and about the city the authorities have placed admonitory signs: "Non bestimmiare." "Don't cuss." I understand the need. I do not want to tell you that there is nothing beautiful in Venice. There is much, and under proper lighting and sunshine the Grand Canal must still be wonderful, but if Venice lives in your mind as a dream to be realized, keep it a dream.

Venice in wet weather is the most melancholy and unpleasant spot on earth, and I took flight to Florence with much joy. I do not wish that the disparaging remarks, that truth compels me to utter, should imply that there is nothing photographic in Venice, quite the contrary, here no less than in every part of northern Italy, there is a superabundance of pictorial matter, but it is not for the time pressed tourist. The method of the average traveling American is mad. He tries to see so much that he returns home with nothing but a jumble of confused impressions, mostly unpleasant. So it is that with all the thousands of Americans who make Venice and Florence musical with the speech of New York and Chicago, our photographic journals have nothing to show for the endless rolls of film expended in their flight. The scenery is wonderful, villages and buildings picturesque, and the people interesting, but none of these things are available without time and study. If I may offer advice to prospective tourists with photographic ambitions, I would say that, unless you are a specialist in painting, cut down your time in viewing endless acres of medaeval paintings, the repetition of painted saints in not more conducive to blessedness than the repetition of prayers. See the great things in the Galleries and study them well. If, when you return, you have a good memory picture of twenty, you will be much ahead of most men that I have questioned. See the great things: St. Marks, the Milan Cathedral, Giottos tower, don't waste time and plates on them, you can't beat the post cards you can buy at the door. That done, get away from tourists and guides, and search for beauty spots as you would at home. Do this in Italy and Count von Gloeden and Alexander Keighly might enjoy the benefit of competition.

Now to speak of a few material things before closing. Photographic apparatus and materials are obtainable everywhere at about standard prices, and business seems active. Professional photography, as judged by the displays of the better class establishments, is not up to American standards. I did not see much of Amateur photography. The stores could afford me no information about it. Finally as to the comforts of life, the north Italian towns seem to be very busy, and very well off. Nowhere have I seen such elegant dresses on the streets, and in the stores; the contrast with Germany is most striking. The cost of living is high, but living is good. The large hotels have the same food the world over, so if you want to add to your knowledge of good dishes go out and find an Italian restaurant uncontaminated by foreigners. You may find death in the pot, but it will be a good life while it lasts.

Marginal Illumination

While a very great deal is being made now-a-days of the very large aperture of high-speed lenses, it must not be forgotten than such lenses should be of fairly great focal length relatively to the plate which is used with them in order that the benefit of the large aperture may be obtained as fully as possible towards the margins of the picture The user has only to remove the focusing screen of the camera and apply his eye to the edge or the corner of the space previously occupied by the screen in order to see the way in which the diaphragm appears distorted in shape and effectively reduced in area. In the case of time exposures it is only when lenses of extreme wide angle are used that this reduction of illumination towards the edges of the field becomes appreciable. In the case of snapshots, however, that is to say, exposures which are about the minimum for production of an image, the effect may be appreciable over a much wider angle, since in this case the negative does not obtain the compensating advantage of the latitude of the plate.

It should be noted that the extremely rapid plates and rapid exposures, demanded nowadays, are also factors.

—British Journal.

The Amateur and His Troubles

Conducted by Sigismund Blumann

To Systematize and Simplify Bromide Print Making

Beginners are frequently told to make a series of trial strip exposures and develop them together until development appears to cease (which, by the way, sounds a bit like an Irish bull—seeing something disappear). In practice this advice usually results in the beginner's concentrating on an over-exposed strip and trying to make the best of it by under-exposure. Some experts entirely disapprove of this plan and give reasons. We all know that the more exposed parts of a print on development comes out darker but within certain limits. To get the maximum blackness of the paper, a certain minimum exposure is essential. Less exposure only yields greyness and more exposure adds no more blackness. Similarly, for full blackness, a certain minimum development is needed. Very little less development requires very much more exposure to get a passable deepest dark.

(a) The minimum development is that which will just give the maximum black. (b) The maximum development is that which just falls short of yielding fog. Now, between these most important limits, we can increase exposure and induce exposure or vice versa, and yet get similar (but not identical) results, that is, exposure and development vary inversely, or their product is a constant. Thus, from a sheet of paper we could cut a piece 12 by 1 inches, another 6 by 2 inches, another 4 by 3, and so on. In all three the arca is the same (as we could verify by weighing), but their dimensions (that is, length and breadth) vary "inversely". Hence, if we know one of the factors (exposure or development) we calculate the other. Now it is known that using the very great bromide favorite, namely, Kodak Amidol Formula and a Watkins' Time Factor of 12—we get results that cannot be beaten. If, then, we make a series of trial exposures and then develop all together with the just-named Kodak Amidol for a factor of 12, we shall feel that we are giving the correct development and consequently the correct exposure will be indicated by the best print strip.

Perhaps it may be useful to tell the beginners what this means:—First, we carefully note the exact time which elapses between pouring on the developer and the first just visible sign of an image on the paper, say, 9 seconds by way of example. Then, if we were using a time factor of 12, we should multiply the "time of appearance," that is, 9, by the time factor of, namely, 12, getting 108 as the total time of development, counting from the pouring on of the developer.

Water 10 oz., soda sulphite (crystals) ½ oz., potassium bromide 10 per cent. solution 10 drops of minims (which is, equivalent to one grain of bromide), Amidol 30 grains—this last to be added just before the developer is to be used, as solutions of Amidol do not keep at all well. If the Amidol be stale there may be some insoluble particles. These may be removed by running the solution through a bit of cotton wool in the throat of a funnel. P. B. Prior.

Flashlight Photographers Beware

Photographers who have occasion to take pictures of electrical apparatus will be interested in a recent experiment in high voltage at the Fort Wayne Works of the General Electric Company.

A report came to the engineers there that a direct short in a 13,000-volt circuit had been caused by a photographer's flash powder, which was set off within the station.

E. A. Wagner, managing engineer, set up a flash powder under two wires carrying 13,000 volts. These wires were separated a distance sufficient to make the normal potential necessary to cause an arc—over at least 90,000 volts.

Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

The National Association

The Association is passing through a naturally quiet period due to the holiday season and the planning for more active things to follow in due time. President Manahan and Treasurer Townsend promise novel and startling things to come. There will be a simplification of the accounts beginning with the new year for one thing. Chairman Reedy of the National Photographic Exhibitors' Convention Bureau also proposes some changes in procedure which he will bring forward at the January meeting.

The Commercial section is functioning wonderfully in the able hands of DeVine, Filmer, Garabrant, Morton, and Wykoff. The monthly Bulletin of strictly confidential information, trade suggestions, short cuts, and wrinkles is coming to mean real profit to the recipients. Besides this regular publication the members should not lose sight of the personal service offered and at their command. A letter to H. J. DeVine, 118 St. Clair Avenue, N.E., Cleveland, Ohio, will bring full particulars.

We wish someone would tip us off to a new way of expressing the customary New Year's Greetings. We occasionally see attempts to expand, reconstruct or twist around, the sentiment of Prosperity, Gold Health and Happiness but they all revert to the same thought. We are going to be perfectly plain about it with a generous amount of wholeheartedness and just wish the whole World — A Happy New Year.

We have some pretty good reasons for the wish and also for feeling happy ourselves. We are not much of a critic on political economics of the country but judging by the comments of recognized editorialists, 1925 will mark a period of tremendous business revival. We do know that the P. A. of A. has had a healthy growth in 1924, a substantial increase in membership and has effected beneficial legislation for the profession while the Convention at Milwaukee was an unquestionable success. With the prosperity of the country so apparent, the National Association should share a corresponding boost and with the materializing of plans now under way, be stronger than ever when the review of 1925 is made.

The Commercial Section has already precipitated its drive for a greater membership and has been delivering a new service to its members in the form of a Confidential Service Bulletin since the first of October. Their Question Box is a new feature that is intended to aid those who are experiencing difficulties with Commercial problems, while the final report of the Cost Finding analysis is sure to be interesting and of great value.

The Winona School Fund

An unfortunate misconception seems to have been disseminated by solicitation for the Strauss Memorial Fund at the same time, or thereabout, that the Women's Auxiliary of the Photographers' Association of America made its plea for money to decorate and furnish the school buildings. This was due to no one's error or fault; There is no blame. The facts as given us by Mrs. Howard D. Beach, Chairman of the W. A. of P. A. of A., are as follows:

The late J. C. Strauss was so beloved of his fellow professionals that they conceived (many of these friends) to create a fund to establish or to erect a memorial of some sort which should at one time react as a fitting tribute to a great and good man, and furnish future photographers with a sense of the honors to be gained in their profession by high ideals and a strict pursuit of ethics.

At about the same time, or some weeks previous—to be accurate—Mr. Towles informed the ladies of the Auxiliary that the buildings of the Winona School were lamentably bare and the rooms almost empty. As Director and Chief Instructor he was interested in every function of the institution which means so much to all of us. Mr. Beach suggested that the matter be put in the hands of the Women's Auxiliary, believing they could be successful in raising an adequate amount by subscription. The suggestion was immediately acted upon. Mrs. Beach's letter tells the rest most succinctly.

"Mr. Towles asked me if I, as Chairman of the Auxiliary, would undertake the task. I agreed—providing that women in different parts of the country lend me their assistance. Thereupon, to encourage us, as a starter Mr. Beach and Mr. O. C. Conkling of Saint Louis each subscribed $100. The idea met with general approval at once and by the time we left Milwaukee —that Saturday evening—I had subscriptions totalling over $900. The money kept coming in till Mr. Stein's letters began to circulate and as these letters stated the fund for which he was soliciting was to be expended as a Memorial to J. C. Strauss, in furnishing our school the impression gained ground, justifiably, that our project and his were identical. A wrong idea in every way."

From which the readers will conclude, correctly, that two separate and distinct funds are being raised, one as a memorial to the late J. C. Strauss which may or may not be devoted to the needed furnishings and which must be subject to the wishes of the parties having the fund in charge, and another fund to be used in purchasing those articles which are specifically wanted by those in charge of the school. The latter is not a memorial to anyone but is strictly an association proposition.

Those who knew and loved Strauss have given and would willingly give whether they had already given or intended to also give to the Winona Institution and certainly those who are loyal to the Association and realize its importance and value to themselves and their fellows will not be deterred from helping their own cause by a second contribution because they have previously donated toward the memorial of a dear friend.

WANTED AT ONCE

Correct addresses for the following mail which has been returned for various reasons:

H. W. Butler, Minneapolis, Minn.; R. C. Dennett, Chicago, Ill.; E. J. Connor, St. Louis, Mo.; Miss Ida Edison, Milwaukee, Wis.; J. J. Fuller, Buffalo, N. Y.; C. W. Howard, Columbus, Ohio; L. M. Jones, Peora, Ill.; Jim Kreps, Madison, Wis.; Harry Levy, Chicago, Ill.; Miss M. M. Sandback, Madison, Wis.; F. L. Thomas, Chicago, Ill.; Miss Alice Worth, Chicago, Ill.; Miss June Warner, Minneapolis, Minn.; F. L. Wright, Cleveland, Ohio.

IN MEMORIAM

The younger son of the late Fayette J. Clute after a long invalidism passed away Wednesday, December 10th, at four in the afternoon. After so many years of suffering the end came as a gracious relief, for his death was peaceful and painless.

His tender years gave him no opportunity to take part in the activities of Camera Craft or to wield any influence therein but as the son of the founder he had a tender place in the hearts of all connected with the magazine and his going leaves one more empty space, where, as at a shrine, we may place the offering of our memory.

Club News and Notes

Club Secretaries and Others will oblige by sending us reports for this Department

Forthcoming Exhibitions, 1925

January 1st to January 30th, 1925, inclusive—Third Exhibit of Pictorial Photography of the Southern California Camera Club of Los Angeles. Last day of entry December 17th, 1924. Address: Avenue 46 and Marmion Way, Los Angeles, California. Limited to residents of Rocky Mountain districts and west thereof.

March 1st to 31st, 1925—Twelfth Pittsburgh Salon, P. F. Squier, secretary, 237 Ave. B, Westinghouse Plan, East Pittsburgh, Penna. Entries close February 2nd, 1925.

March 3rd to 31st, 1925—Portland Society of Art, Portland, Maine. Oliver P. T. Wish, Secretary-treasurer, L. D. M. Sweat Memorial Art Museum, Portland, Maine. Closing date for entries February 18th, 1925.

The Manchester-Liverpool Associations' Salon has been postponed and both date and location will be announced in a forthcoming issue.

February 14th to March 14th, 1925—South London Photographic Society, affiliated with the Royal Photographic Society of Great Britain. Harry Abbott, Junior, Honorable Secretary, 61 Beaural Road, East Dulwich, S. E. 22.

Manchester-Liverpool Photographers Exhibit

Being unable to hold the Northern Photographic Exhibition in Liverpool the combined efforts of the Manchester A. P. and the Liverpool Associations are being directed toward making a success of the Salon which will be held in a place to be announced in Camera Craft in a forthcoming issue. We advise pictorialists to take heed of this active and ambitious body and to get in touch with Mr. Walter Johnson, or Mr. S. L. Coulthurst at 30 Hartington Road, Manchester, England.

Sierra Club

What is the number covering photographers who belong to the Sierra Club? We wonder. And we wonder most why every Camera Club has not affiliated and every enthusiastic amateur joined the already large organization devoted to exploring the unknown or almost unknown highlands, and lowlands of the wonderful West. What opportunities for pictures one of the Sierra Club's trips must offer"

Just now the activities of this body are devoted to saving the redwoods, enlarging the National Parks, reclaiming the wild beauty spots of California, and in making known to a sometime heedless public what glorious things they have at their own right hand.

The newly elected officers of the Sierra Club for the years 1924-1925 are, Dr. Herbert S. Adair, Gilbert S. Barry, Ralph Arthur Chase, Wilton A. Earnshaw, Charles J. Fox, Aurelia S. Harwood, Mabelle M. Stocking, Carrie E. Tracy, Tyler R. VanderGrift.

Veritas Veritum

There be rules, of course, but rules never made a picture: And pictures have been made against all rules. The great truth would seem to be that, seeing and studying, trying and persevering, and through all keeping an open mind—a sympathetic appreciation may do more toward achievement than all the hackneyed phrases and didactics of self-constituted critics and arbitrary rulers of "Art Destinies". —S. B.

Milwaukee Camera Club

At its November meeting this Club elected its officers for the coming year. President, John A. Jeska, a well known artist and pictorial photographer; Vice-President, Earl Studley; Treasurer, E. Baumberger; Secretary, Peter Van Beek; Librarian, Robert H. Meyer.

It will interest our readers to know that the Chicago Daily News awarded the hundred dollar prize in its photographic contest to Mr. William C. Verbugt, a member of the Milwaukee Camera Club. This gentleman was the Librarian of the club during the year just ended.

Los Angeles Japanese Camera Club

Unheralded to Americans a group of Japanese Pictorialists in the south have conducted a Salon of their own almost concurrently with the big show of the Los Angeles Pictorialists. It was a splendidly conceived and executed affair. The hanging was in the hands of men known wherever photography is known and esteemed. Margareth Mather, A. F. Kales, and N. P. Moerdyke were the judges. The catalog is in itself a worthy achievement and if, as we hope, we are able to get a review with adequate material for illustrating it our readers shall have an opportunity of seeing what our Japanese friends are doing.

Pictorial Photographers of America

The seventy-first open monthly meeting was held in the Art Center on Monday evening, December first. It was aptly opened with a private view of the photographic works of William Gordon Shields, and of prints submitted in the monthly competition. The speaker of the evening was Mr. Stephen S. Johnson, whose subject was "The Land of Enchantment". This gentleman, though of eastern birth and residence is a wanderer in the far west and in all his peregrinations the camera is a constant companion. His favorite camping grounds have been where the Indians pitch their tepees: His playgrounds have been where isolation reigns and the lonely mountains are virgin pure of gasoline stains and tin cans. His talk was illustrated by lantern slides and the audience followed him in rapt attention.

The subjects for the next competitive showings are as follows: January, Groups of two or more persons; February, Spirit of the Holidays, and March to be announced later. The Second International Salon is billed for May fifteenth to June fifteenth.

This organization deserves the most loyal and enthusiastic support of every pictorialist. It is the bulwark of an art that should quickly suffer but for the very things which the Pictorialists of America expounds. The membership is growing in number and with an access of new and promising material is forging ahead to solvency. Let all who should be interested now interest themselves.

Going back somewhat to the November meeting we give the officers elected for the ensuing year:

President, George William Harting; Resident Vice-President, Mrs. Antoinette B. Hervey; Honorary Vice-Presidents—Prof. Chas. F. Chandler, Gertrude Kasebier, Clarence H. White; Secretary, Dr. Arthur Nilsen; Treasurer, Jerry D. Drew; Regional Vice-Presidents — Geo. Henry High, Chicago; Frank R. Fraprie, Boston; Clark Blickensderfer, Denver; Anson Herrick, San Francisco; Oscar C. Reiter, Pittsburgh; Edwin Franklin Dreher, Seattle; Forman Hanna, Globe, Arizona; Francis Orville Libby, Portland, Maine; John C. Stick, Los Angeles.

It is hoped to make the organization somewhat more national in character by the election of the above Regional men. It is a start. All spoke well of the idea and offered to be of whatever assistance they could be.

Fall Photographic Activities at the Brooklyn Institute

The Department of Photography of the Brooklyn Institute of Arts and Sciences opened the season auspiciously, with excellent enrollment in the classes and an interesting one-man exhibition. The Department became affiliated with the Royal Photographic Society of London in September and feels very proud of the honor.

Mr. Zerbe reports an excellent and enthusiastic enrollment in his classes in the Rudiments of Photography, with all students anxious to make progress. The two classes held an outing the first Sunday in November, spending the day at Little Falls, N. Y. Mr. Zerbe's first two public Friday night demonstrations on "Gaslight Printing" and "The Kallitype Process" were well attended. These are open to the public and a schedule of those remaining will be sent upon inquiry to anyone caring to attend.

Miss Sophie Lauffer's class in Pictorial Photography has had some interesting

sessions, including a talk on composition, a demonstration of Gum Printing by Dr. T. W. Kilmer, an outing to High Bridge, and a studio session on Portraiture. At the next session of the class, every student is to make a bromoil print.

The studio committee has been busy making improvements this fall, having built a large background and model stand and installed two 1000-watt lamps.

A one-man show by Myers R. Jones, opened the series of exhibitions to be held this winter. Mr. Jones showed fifty prints, the majority of which were hand-coated platinum of a lovely warm tone, with a few examples of kallitype, gum, and bromoil. Mr. Jones displays versatility in his range of subjects. Among a group of scenes and bits of genre made abroad might be particularly noted, "Old Gate, Totnes, England", "Mending the Rug" and "A Portuguese Beggar". Several made along the Maine coast included "The Willows, Pront's Neck" and "On Saco Bay". "Thorn in the Foot" was a nice nude and among several charming portraits were one of "Maud G." a girl in old fashioned dress with a big hat, and an unnamed picture of a young woman in evening dress putting on her long white gloves. Mr. Jones' show is later to be hung in Cleveland and at the Art Center in New York.

Miss Sophie L. Lauffer, the well known pictorialist who is Secretary of the Department of Photography of the Brooklyn Institute, has been represented by five one-man exhibitions during the year 1924. Besides a show of her latest work at the Brooklyn Institute in February, exhibitions were hung at the Camera Clubs in Detroit, Syracuse and Cleveland, and in October at the Photographic Club of Baltimore.

Newark Camera Club

There seems to have been some activity in the way of demonstrations during the past two months. First Mr. Barrows gave a practical lesson in making Color Plates, using the Agfa material. Mr. Leslie made the exposures with the regular club equipment and every step from the arrangement of the subjects to the final binding was done in view of the audience.

That inimitable duo Fred Becker and Joe Neilly, known as the Kodak Vaudeville Team, gave an entire show with Eastman Products and their own talents to fill the program. It was a great night at the Club. Mr. Becker specialized in Artura and other of the line of papers, and Mr. Neilly performed with Eastman Portrait Films, using a professional model to illustrate lighting, posing, and exposure. Exposure of the film, be it understood.

John H. Kiem, Pictorialist, member of the P. P. of A. and Orange Camera Club, exhibited on the walls and is further represented by a most profitable article on "The Salon Picture" in the Ground Glass, the Club's Bulletin.

California Camera Club

The December activities were marked by a dominating influence outside of the club itself; an influence all to the common good. The Pictorial Photographic Society of San Francisco contributed to the programs by inviting the Camera Club to view its Salon, Mr. W. E. Dassonville critically reviewed the prints, and John Paul Edwards gave an evening to criticising the pictures submitted by the members. With Mr. P. Douglass Anderson, himself a member of the Pictorial group and an artist of high standing as Chairman of the Demonstration Committee, the California Camera Club with its large membership gets the additional strength and profit of the aggregation of artists who have made the San Francisco Salon a success.

CAMERA CRAFT
AMATEUR
Photographic Competition

MEDALS, PRIZES
and an annual
SILVER CUP

Full particulars in this issue

YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINT ITĀLICS TITILLATETH YE SPHYNX WITH HYS QUILL

Photo Finishers of America in Convention

The Chicago Convention held November 6th and 7th will long be regarded as one of the shining landmarks in the history of the Photo Finishers' Association of America. The Association is less than a year old, but now has four hundred members from almost every state in the Union, three in Canada, and one in Mexico, and growing rapidly. Delegates from all parts of the United States and Canada were in attendance.

Doctor Frank W. Digman, a national authority on Trade Associations, spoke on the many angles of association work and activities, giving many helpful suggestions and ideas to guide the organization in its early years. Thursday afternoon and evening were devoted to talks by practical finishers from every section which proved so interesting and educational as to keep the delegates in session until ten P. M. A nine hour business session in Chicago with the scores of shows, cabarets, and other counter-attractions is some session indeed and is perhaps a record breaker.

The mornings of both days were devoted to viewing the exhibits of both manufacturers and finishers. Much favorable comment was expressed about the co-operation of exhibitors and finishers in making the exhibits and meetings dovetail without interfering with each other. The exhibits themselves showed much thought and care in displaying articles and merchandise of interest to photo finishers.

Great attention was shown to the displays of office blanks, work forms, window strips, enclosures, blotters, envelopes, and advertising matter for photo finishers. This was the first display of its kind ever exhibited and credit is due to Chairman Elliott for the masterly way each concern's display was arranged. The delegates got enough ideas from these displays alone to more than pay for the time and expense of attending the convention. Photos will be made of the various units after which they will be in the custody of Association Editor Guy Bingham of Rockford, Illinois, for use in recognized Division conventions.

Paul Burgess of Waterloo, Iowa, and T. R. Phillips of Washington, Iowa, were unanimously re-elected President and Secretary for 1925. The officers for the coming year are as follows:

Paul Burgess, President — Waterloo, Iowa, Waterloo Photo Co.; T. R. Phillips, Secretary—Washington, Iowa.

A close contest between Cleveland and Detroit for the next convention finally ended in a narrow margin in favor of Detroit being recommended, subject to approval later by the Board of Directors. The convention then adjourned with a banquet in the terrace gardens.

For the benefit of finishers who were not able to attend, a verbatim report is being compiled to be issued in book form. An announcement regarding this booklet will be made in these columns later.

List of new Association Officers of Photo Finishers' Association of America elected at the Chicago Convention:

Paul Burgess, President, Waterloo, Iowa; John J. Alves, 1st Vice-President, Braintree, Mass.; S. U. Bunnell, 2nd Vice-President, San Diego, Calif.; W. H. Boyles, 3rd Vice-President, Atlanta, Ga.; S. C. Atkinson, 4th Vice-President, Regina, Sask., Canada; H. S. Kidwell, 5th Vice-President, Chicago, Ill.; Samuel Tunick, 6th Vice-President, New York City; Fred Mayer, 7th Vice-President, Portland, Ore.; Carl Newton, 8th Vice-President, San Antonio, Tex.; E. M. Reedy, 9th Vice-President, Minneapolis, Minn.; John Child, 10th Vice-

President, Denver, Colo.; T. R. Phillips, Secretary, Washington, Iowa; F. W. Barta, Treasurer, Chicago, Ill.

When you know what lens, what aperture, what plate and paper and what developer made the Salon Medal picture you can go and do likewise, maybe!

Commercial Photographers of San Francisco and Vicinity

Duck dinners have lured men from their happy firesides ere this and the private banquet hall of Camille's saw a large, expectant, hungry bunch of C. P's. ready with knife and fork to pass upon the birds which Brother Love had furnished. The Chef had done them justice and after a busy hour with the piece de resistance and the chef d'ouvres and hors du combat and such things, a few traces of unmasticated bones were the only evidences that a strenuous meeting of tired business men had taken place.

The plates removed and all cleared away, serious business became in order. Officers were elected in every case unanimously per formula presented by Brother Scott who moved that the secretary be instructed to cast the ballot, etc. Important matters were discussed, and new members' names presented for consideration. Mr. Walter Scott varied the more serious procedure and edified the gathering with an interspersal of fireside anecdotes quoted from an ancient note book found long ago in the ruins of Shammelshamoosem. Thus passed the hours away and when the lights were dimmed the meeting adjourned.

The officers elected follow:

Gabriel Moulin, re-elected President; Lee L. Stopple, Vice-President; Olga Dahl, Treasurer; Directors, G. E. Russell, W. W. Swadley, Ralph Young.

Members are notified that Brother Swadley proposed for membership Alfred Bennet Swadley, newly arrived from the land of the Blue Mouse from whence he brings a lusty voice and other manly attributes.

Never confuse your art with your business. When you are making the picture be a temperamental artist. When you present your bill and deal with your customer be a solid, practical business man.

Detroit Commercial Photographers

Praise from one's coworkers is the highest praise, and this has been wholeheartedly accorded the master workers of the Detroit Commercial Photographers' Association by their fellows in all parts of this country. Their achievements no less in the daily practice of their calling than as shown at conventions marks them as worthy of the highest esteem. They bring respect to the profession.

We can conceive the pride felt by the man fortunate enough to be the officer of such an organization and for all that Mr. W. H. Manning bears his distinction modestly we know he is human and carries a a great exultation in his heart.

After the regular dinner which was served in the officers' dining room of General Motors Building, the meeting was called to order by President Will Manning. The following were present — Crooks, Dobbs, Faulkner, Hance, Hubey, Jackson, Jannrow, Will Manning, Leavenworth, Quay, Quick, Spencer, Vallin, White, Wuerth, Wilson, Worthington, Wyckoff, Kalec, Forster, E. J. Smith, John Smith, and Hilmer.

Reading of correspondence by Leavenworth, concerning proper charge for surrender of negatives. Presentation to Mr. Jackson, the oldest member, with a small token on the occasion of his last meeting with us before leaving for Washington. Motion by Leigh Wyckoff that Mr. Jackson be made honorary member. Supported. Motion that Don MacGregor be presented with wedding gift. Supported. Matter of advocating Geo. Hance as a candidate for the directorship of the Commercial section of Winona — 1925, was taken up and approved. Eligibility of industrial members of the association to vote at election of officers, was discussed. It was decided that all members in good standing could vote. After discussion it was decided to invite all employees at some future meeting.

A motion was next heard that the association offer any assistance possible in the preparations for the photographic work of the African Expedition to be undertaken by Messrs. Col. Sydney Waldon, Dr. Inches, Harold Emmons, and Mr. George of Detroit. Supported.

Business meeting was followed by the regular program which consisted of the discussion of photographic problems involved in the photographing of oil paintings. A painting was furnished by Mr. Jackson for the purpose.

Meeting adjourned.

We all expect and demand this, that, and the other thing of the world. What have we got to give. There is an equity just in living.

A Worthy Cause

The Women's Auxiliary of the Photographers' Association of America has assumed the task of raising $5000 for decorating and furnishing the Daguerre Memorial Institute at the P. A. of A. School at Winona Lake, Indiana. This amount is to be raised by popular subscription from the photographers and their friends. Mrs. Howard D. Beach, chairman of the Women's Auxiliary, 467 Virginia street, Buffalo, New York, has charge of the work and the fund. This noble body of women has furnished a fine drinking fountain to the school and their present activities should be encouraged by instant response, and generous contributions for the buildings, which are very bare and unattractive at present. You have given to many causes, no better and perhaps not as deserving as this, give now to your own cause.

Don't whimper. Don't brag. Just saw wood and watch the cords pile up.

If your own opinion of what constitutes a good portrait is final, why not restrict yourself to taking your own picture.

The Photo Finishers' National Convention

It should be a pregnant suggestion to men in all branches of the photographic profession that the Finishers have an association that so completely and effectively functions. When reading what these live fellows aim at, plan for, and strive to achieve, it is not difficult to understand why they are so rapidly approaching the universally sought for success. We republish the invitation to their Convention with the belief it can best convey its own message.

Mr. Photo Finisher:

On November 6th and 7th, at the Morrison Hotel, Chicago, will be held an event of vital importance to you, in fact, the biggest event in the history of our profession—the Annual Convention of the "Photo Finishers Association of America."

Men of our profession from all sections of the country are hailing with delight this opportunity to get together for an exchange of ideas and an opportunity to talk over general conditions in our business and the many advantages of "Association" and "Co-operation."

We are raising the standard of photo finishing from a hit and miss business to a standard which will place our business as a whole among those most respected. You cannot better your own condition entirely till you have first done your bit to raise the standard of your profession. Our campaign of education for better business methods is worthy of your support; we want to consider you as our friend and in turn we want you to accept us as your friends.

To do this is no one man's job—it is the job of many men—but if you do your bit the cost to each of us will be small and the benefits great.

You have worked out your problems alone for years and you alone know how many times you have been mistaken and what it has cost you in sleep and dollars.

Hearing the different viewpoints and angles on the various subjects which will be discussed will enable you to dispose of your particular problems in a surprisingly easy manner and in a way that has been proven successful by others.

Association and Co-operation are the biggest things in photo finishing circles today and gaining ground fast. Get in the Association and be a pioneer to your own future satisfaction and profit.

We can all help one another, and, as a member of the Association, you receive the benefit of the combined knowledge of a group of men that have worked down to a fine point most of the things you wish to know, such as:

How to get the business.
Efficient and economical equipment.
Advertising that produces business.
Labor efficiency.

Reducing your costs.

Financing the dull period.

Economical and reliable delivery service.

Collections.

Bank relationship.

Increasing your business prestige in your community.

The Western Passenger Bureau has agreed to grant us a railroad fare, for the round trip from your home to Chicago, of one and one-third the one-way rate provided 250 tickets are bought. Reservations assure we will far exceed this figure. Tell your railroad agent where you are headed for and he will explain how you can secure the benefit of this reduction in railroad fare.

The convention will be held in the Cameo Room of the Morrison Hotel, and the banquet will be held in the beautiful Terrace Garden Restaurant of the Morrison. Your room and banquet reservation card is enclosed—fill it out and mail today. The Morrison Hotel is centrally located, at Madison and Clark streets, is one of Chicago's largest and finest hostelries and the hotel management will assist us in every way in making your visit pleasant.

If you are not now a member of the Association, sign the enclosed application blank, pin a tenspot or your check to it and be in Chicago November 6th and 7th. By doing so you will make many new friends, receive more inspiration and actual business knowledge than you can gain, working alone, in the rest of your natural life.

Photographers belong to Associations and attend meetings and conventions to learn how to keep on succeeding.

Photo Finishers of Northern California

After two preliminary foregatherings in the studio of Gabriel Moulin the Photo Finishers of San Francisco met around a cheerfully decorated table at the Hotel Clift and after electing officers and formulating matters of procedure enjoyed a dinner equal to any banquet Lucullus might have ordered. The evening, after dessert, was spent in talks on important and pertinent subjects. President Hansen stated the objects and functions of an association and assured all present that loyalty to one another and a determined will to live up to whatever laws be framed must lead to general betterment. Secretary Levitt discussed certain evils and immediate needs and the membership took part and showed a deep interest in their organization, as well they might since it represents their own business and the hopes of stabilizing it. Mr. Blumann spoke at length on what trade associations had done in other lines of industry, what had been accomplished in various branches of photography through co-operation, and detailed possible contingencies that might arise and how to meet them. He was unanimously elected an honorary member: A greater compensation than his modest efforts deserved but greatly appreciated.

The officers elected for the ensuing year are named below:

President, O. C. Hansen, Bear Film Company, San Francisco; Vice-President, F. B. Cook, Cook and Cook, Oakland, California; Treasurer, N. G. Siller, Hirsch and Kaye, San Francisco, California; Secretary, M. H. Levitt, Day and Night Photo Company, San Francisco, California; Directors, the above officers and E. H. McHugh, Owl Drug Company; G. H. Dresser, Oakland Novelty Company, Oakland; C. J. Geisman, Mission Novelty Company, San Francisco.

Before adjournment each member voluntarily paid his dues and the Secretary was instructed to mail a check forthwith to the National Photo Finishers' Association for affiliation. Thus the good work goes on and in a short time we may hope to find these enterprising business men who have so long suffered adverse methods, taking their place with the organized industries.

Did you ever try to tell the collector of an overdue account how great and successful you are?

P. I. P. A.

Begin the New Year right. What you do for the common cause others will do; and it all reverts to your good. Send in your name and address and by all means remit your dues.

Notes and Comment

Another Defender Acquisition

The assumption of the Seed, Standard, and certain other lines of plates by this company was a startling bit of news when it became common knowledge. Now comes an even more astounding announcement. To think of Artura in new terms of manufacture and connect it with this old established but suddenly aggressively exploited firm is something that awakens the mind and stimulates the imagination. This announcement is not only made in this issue, but is made in such form, in so elegant and beautiful a manner that the public will find an esthetic appeal backing and furthering the commercial.

A New English Reflex

It is of interest to note that the old and respected firm of W. Butcher and Sons, Limited of London, England have put forth a Reflex using roll films and at a price that will make most readers gasp. The advance circular prices it at 84 shillings, which in the money with which we are familiar would be about twenty dollars. This covers an f 7.7 anastigmat and is for the 2¼ by 3¼ size. Those of our readers who are not familiar with the goods made by the Butcher Company should write for some of the literature which will gladly be sent on request.

Agfa Establishes Agencies

The worldwide demand for Agfa products has compelled that firm to establish agancies in Havana and Santiage de Cuba, Cuba. In the former place the concern is H. E. Hutterli and Company, M. de Gomez 568, and in the latter, A. Gonani, Jose. A. Saco. bj. 18. The facilities for obtaining Agfa products combined with their merits are factors which may be counted upon to maintain a steadily growing demand.

Count de Miro

Coming from Spain with the traditions and tastes of an artistocratic family, Count de Miro found himself, through the exigencies of the war, reduced to the need of earning a livelihood. He turned to photography from a natural aptitude and love of the art. In the following years he seems to have traveled far for when compelled to leave New York City through illness and the inclement climate, he left the White Studio with a large gap in its personnel. He had been chief operator there for several years and in that time had earned the title of Photographer of the Soul. The Count spent two pleasant hours with us and went on his further way to the south of the state where he plans to locate.

Harold L. Bush

Mr. Bush after many years with Hirsch and Kaye as local salesman has been promoted and will now cover northern California. While many friends made in the period of city activity may miss him, a new host of friends await the opportunity of learning his genial qualities.

R. L. Perks

Lest broken hearts languish for his predecessor, Mr. Perks has been put on the city field to cheer whom Mr. Bush leaves disconsolate. Those who recall the R. L. Perks Studio and the warm personality of its erstwhile owner will be grateful to the enterprising firm with which they deal for so carefully selecting and so generously endowing them with a class of men and good-fellows who can make business a pleasure and every transaction a matter of satisfaction.

Wollensak Colorprint Booklets

At close intervals we have been receiving beautifully colored little brochures exploiting the various products of the above enterprising firm and these not only stimulate our interest in the goods but create a very cordial feeling toward the concern itself. To advertise is enterprise: To advertise in good taste and artistic perception is to compliment one's clientelle. Somehow we have always felt that a firm that showed taste, culture, and enterprise might be relied upon for other, more direct, merit.

Our Book Shelves

Fascinating San Francisco

The second edition of a charming booklet showing full page etchings in place of the usual half-tones, is before us. The thing is quite perfect and conveys a sense of dignity that maintains for San Francisco its reputation for doing things "right".

It is not for a mere editor, and of a photographic publication at that, to pass on the accuracy of comparative statements as issued by the Chamber of Commerce, and such, for we have been puzzled by more than one greatest, several leading, and at least two largest cities before now. But, modestly speaking, there can be no place on earth to approach the glories of California and it should surprise no one that in a climate like this there can be many leading, largest, greatest, not only cities but anything else, as well.

All of which brings us back to the subject. "Fascinating San Francisco" is a fascinating bit of printing, illustrating, and reading. Its value is not to be gauged by the selling price which is only twenty-five cents.

The World's Business

Second issue of Commerce Department's "Year Book" contains comprehensive economic information on domestic and foreign trade. Prepared under Secretary Hoover's supervision at suggestion of business men and commercial analysts generally.

The Yearbook has been prepared in response to the demand of American business men, bankers, economists, and the trade press for an authoritative annual reference work upon economic progress throughout the world from the point of view of American industry and commerce. It reviews the broad economic currents developed during the year, and at the same time it aims at the systematic consolidation of statistics as to production, distribution, prices, and markets for American commodities over long terms of years.

Statistics of this kind have in the past found their way into many different publications, but they have never before been systematically consolidated for ready reference.

In addition to the compilation of information with respect to American industries, the book contains a summary of the fundamental economic data in all of the important foreign countries where American products find their market. American business men will thus have ready to hand a mass of information which previously was obtainable only from foreign publications.

Motion Picture Photography for the Amateur

The times are such as call for simple treatment of abstruse subjects: Amateurs are more and more going into the serious study of science, arts, and crafts and while they are willing to go deeply into the subjects that interest them, they are not, commonly equipped to understand ultra-technical treatment or phrases. So it is wisdom on the part of publishers to supply the demand in the desired shape.

To this end, obviously, Herbert C. McKay has written and the Falk Publishing Company, 145 West Thirty-sixth Street, New York City, have published "Motion Picture Photography for the Amateur." A good book, well and interestingly written, with chapters arranged in logical sequence, and covering every branch of the subject. The press-work is almost perfect and the binding beautifully conceived in red leatherette and gold. 219 pages on dull coated stock and of convenient size for library shelf or for carrying about, complete the itemizing of merits .

When one considers the number of amateur moving picture machines and projectors on the market, and at a moderate price, this book would seem an indispensable part of one's library.

International Photographic Association

Officers of the I. P. A.

F. B. Hinman, President, Evergreen, Jefferson County, Colo.

Louis R. Murray, Chief Album Director, 927 Ford St., Ogdensburg, N. Y.

E. A. Mueller, Special Album Director, P. O. Box 20, Newark, N. J.

John Bieseman, Director Post Card Albums, Hemlock, Ohio.

Lovic Meredith, Director Stereoscopic Division, Rupperttown, Tenn.

ALBUM DIRECTORS

Eastern Division, No. 1: Under the direction of Franklin Gray McIntosh, Album Director, 1520 Liberty St., Franklin, Pa., Henley H. Hall, Secretary, 511 West 32nd St., Richmond, Va., comprises New York, New Jersey, Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, Delaware, Virginia, West Virginia, Kentucky, Indiana, Ohio and Michigan.

Western Division, No. 2: Under the direction of Allen Young, Room 413 Claus Spreckels Bldg., San Francisco, Calif., comprises California, Oregon, Washington, Idaho, Nevada, Utah, Montana, Wyoming and Colorado.

Southern Division, No. 3: Under the direction of Frank Reeves, Stamford, Texas, comprises Florida, Georgia, North Carolina, South Carolina, Tennessee, Mississippi, Alabama, Louisiana, Arkansas, Oklahoma, Texas, New Mexico, and Arizona.

Northern Division, No. 4: Under the direction of Leonard A. Williams, 622 Second Avenue, St. Cloud, Minn. This division comprises Illinois, Wisconsin, Minnesota, Iowa, Missouri, Kansas, Nebraska, North Dakota and South Dakota.

NEW MEMBERS

5375—Duncan McCulloch, Jr., Glencoe, Maryland.
Class 2.

5376—Albert Larson, 211 Hand St., Miller, So. Dakota.
2½x4¼ of miscellaneous common prints; for enlargements. Class 1.

5377—Ens. McF. W. Wood, U. S. N., U. S. S. Tennessee, care Postmaster, San Francisco, Cal.
Class 3.

5378—Chas. F. Hamilton, 1423 E. Washington St., Phoenix, Arizona.
45x107mm. Stereo of landscape and park scenes; for the same. I desire to exchange only stereoscopic views of above size. Class 1.

5379—John R. Lindmark, P. O. Drawer 849, Poughkeepsie, N. Y.
45x107mm. of all subjects; for the same. I desire to exchange only stereoscopic views 45x107 mm. Class 1.

5380—Leo Ferrell, Murfreesboro, Tenn.
Class 3.

5381—A. G. Bowman, Hartford, Conn.
4x5, 3¼x4¼ and 2¼x3¼ of everything Chinese, views, etc.; for views, cats, dogs, especially German Police dogs. I desire to exchange only prints. Class 1.

5382—Huestis P. Cook, 415 E. Franklin St., Richmond, Va.
4x5, 6x8, 8x10 of Virginia Historical and general views; for same of other states. I desire to exchange only photographs unmounted. Class 1.

5383—Harold S. McGear, 607 Elkins Ave., Tabor, Philadelphia, Pa.
2¼x3¼, 3¼x4¼, some 5x7 and 8x10 of Historic, snow and land scenes, general, some portraits, animals; same as above. Class 1.

5384—Louis Geo. Kaufman, 55 Robinson St., Schenectady, N. Y. Class 3.

5385—Walter H. Wilson, West Point, Ind.
Class 2.

5386—R. A. Buchanan, 1114 Santiam Road, Albany, Oregon.
Class 3.

RENEWALS

4001—Fred Weidman, 1692 2nd Ave., New York, N. Y.
3¼x5½ of camping scenes in Maine and natural scenery; for anything photographic and life studies. Class 1.

4287—Wm. H. Walton, 139 E 9th Ave., Homestead, Pa.
2⅞x4⅞ and 4x5 Graflex of Genre, cross country, coast to coast, parades and fire scenes; for the same. Class 1.

4297—E. V. Willsey, 504 W. Front St., Buchanan, Mich.
5x7 or postcard size, of portrait, landscape, farm scenes, street scenes, homes; for the same. Class 1.

4317—L. S. Ryan, Fort Leavenworth, Kansas.
Class 3.

4891—Hugo Koehn, 5105 Harrisburg Blvd., Houston, Texas.
I desire to exchange scenes, genre, wild animals and zoological specimens, 3¼x5½. Class 1.

5213—E. W. Chapman, 1814 Pepper St., Alhambra, California.
3¼x5½ of Yosemite National Park landscapes and subjects of general interest. For landscapes and historical. Only careful workers and prompt exchangers wanted. Class 1.

5303—Daniel Thwaites, 520 Goers Hill St., Archibald, Pa.
Class 2.

5374—Dr. Herman W. Barr, P. O. Box 138, Bend, Oregon.
5x7 of landscapes only; for scenery, land, water and sky. Class 1.

XXXII No. 2 FEBRUARY, 1925 Price, 15 Cents

CAMERA CRAFT

SAN FRANCISCO CALIFORNIA

S·O·A·H

STANDS FOR

Sensima Ortho Anti Halo

THE PLATE YOU HAVE BEEN LOOKING FOR

The Real Non-Halation Feature of this Plate is Invaluable to the Photographer at All Times

H & D 500 B & W 1/12 Watkins 360 Wynne F128 Dev-N-1/2

(Call it Gayvert)

The Gevaert Company of America, Inc.

423 to 439 West 55th Street

NEW YORK CITY

CHICAGO BRANCH:

GEO. W. MACKNESS CO., 180 North Wabash Avenue

(Call it Gayvert)

CAMERA CRAFT

Is Interesting

Because it carefully eliminates all dry as dust material and insists that all its text be bright and readable.

Is Beautiful

Because the most prominent pictorialists of the world contribute their best work.

Is Profitable

Because the entire field of photography is covered at one time or another and by the highest authorities.

ITS COMPETITION TO BE JUDGED ON THE CAMERA CRAFT POINT SYSTEM

Marks a new era in photographic judging

HARRIETTE E. CLUTE
President

IDA M. REED,
General Manager

CAMERA CRAFT

A Photographic Monthly

Entered at the Postoffice in San Francisco as Second-Class Matter
Copyrighted, 1925, by Camera Craft Publishing Co.

CONTENTS FOR JANUARY 1925

Cover Design—Mission, Santa Ynez, California ..... W. R. Potter
Frontispiece—In the Garden, Empress Hotel ..... G. O. Walsh
H. Y. Summons and His Work: An Appreciation (Illustrated) ..... S. B. 55
A Letter from Mr. Summons (Illustrated) 56
An "At Home" Finishing Plant (Illustrated) ..... Don C. Coleman 61
Picture: Awarded First Place, California Section, Portland Convention ..... Ralph Young 62
Picture: Awarded First Place, Northern Section, Portland Convention ..... J. Arthur Young 64
Picture: The Nomads ..... Dr. H. W. Barr 67
Camera—A Poem ..... S. B. 67
The Photography of Some Simple Microscopic Plants By Their Own Light ..... Francis E. Lloyd, F.R.S.C. 68
Pencils of Light (Illustrated) ..... F. L. L. Scharlach 70
Broadway When the Sun Has Set (Illustrated) ..... John B. Wooster 76
The Preservation of Photographic Works of Art ..... C. B. Neblette 78
Do You Appreciate Your Calling? ..... Robert G. Bullock 80
Attention Readers! 81
Charles Bowen: Portrait 82
Blue Ribbon Award: Picture ..... Charles Bowen 83
Football Picture: University of California versus Pomona ..... G. Allen Young 84
Editorial 85
Camera Craft Silver Cup: Picture 86
Camera Craft Amateur Competition 87
Chit Chat 88
Association News 92
Our Book Shelves 93
Club News and Notes 95
A Photographic Digest ..... H. D'Arcy Power, M.D. 98
A Cure for Blisters, Soft Focus with Anastigmats, New Toning Methods.
The Amateur and His Troubles ..... S. B. 100
Choosing a Camera, Efficient Negative Filing, How and Why of Hyperfocal Distance, Film Wrinkling in Enlarger, The Great Stone Face of Napa, Tray Kinks.
Notes and Comments 103
International Photographic Association 106

MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

Expirations—Subscriptions to Camera Craft are discontinued on date of expiration. Your wrapper address shows your expiration date. ¶**Renewing**—In renewing a subscription, do not fail to say that it is a renewal. ¶**New Address**—In notifying us of a change of address, give both the old and new address.

Subscription Price $1.50 **Canada, $1.75** **Foreign, $2.00**

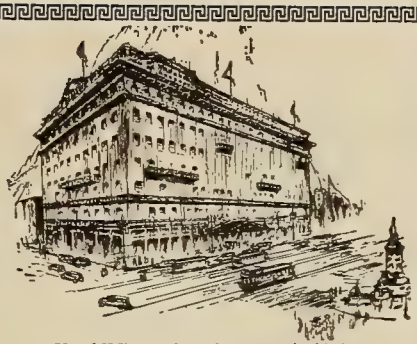
Camera Craft Publishing Company, Claus Spreckels Building, San Francisco, California

CONTAINS ASSOCIATION NEWS OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

FOREIGN AGENTS

Australia { Harrington, Ltd., Sydney; Kodak, Australasia, Ltd., Sydney
Brazil ..... Casa Stolze, Rua Direita, No. 14, Sao Paulo
China ..... Squires, Bingham & Co., Shanghai
England ..... Francis Collas, 16 Great New Street, Shoe Lane, London, E. C. 4.
Japan ..... K. Kimbel, Yokohama
Malta ..... Do Agius Catania, 41 Sda. Reale, Valletta
New Zealand ..... Richard Hill, Matlock House, Devonport, Auckland
Philippine Islands { Camera Supply Co., 110 Escolta; D. Denniston, 118 Escolta
Scotland ..... Robert Ballentine, 103½ St. Vincent St., Glasgow
South Africa ..... A. Goldie, P. O. Box 1594, Durban
Argentine, S. A. ..... Correo Fotografico, Maupi 231, Buenos Aires

OFFICIAL ORGAN, PACIFIC INTERNATIONAL PHOTOGRAPHERS' ASSOCIATION



Hotel Whitcomb with proposed addition
At the new business center
Eighth and Market Streets

The Hotel Whitcomb

overlooking San Francisco's City Hall and Civic Center, is unique in the hospitality and service which it offers to a growing number of discriminating guests.

RATES WITH BATH

Single Room ..... From $3.00
Double Room ..... From $5.00

Garage in Connection

HOTEL WHITCOMB
SAN FRANCISCO

D. M. Linnard, Lessee. Ernest Drury, Manager

Our Ultrafine Enlargements

are pleasing and lasting delights.

Our experts know how to bring out all the fine qualities of your negatives. The best grades of papers are used and each picture is given individual attention. Would you like this expert attention given to your work?

COPYING—ENLARGING

Finishing for Amateurs
Attractive Rates

EVANS PHOTO CO.

714 Market St. San Francisco, Cal.

SAVE YOUR MONEY

BY CLUBBING YOUR SUBSCRIPTIONS

Let us quote you prices on any combination of magazines you desire. It is easier to send one remittance than many and **IT SAVES YOU MONEY.**

Camera Craft Publishing Company

703 Market Street **San Francisco, Cal.**

IN THE GARDEN, EMPRESS HOTEL

Courtesy of
CANADIAN PACIFIC RAILWAY

G. O. WALSH,
Victoria, B.C.

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXXII FEBRUARY, 1925 No. 2

By S. W. SHORE, London

H. Y. Summons and Some of His Work

An Appreciation by Sigismund Blumann
With Reproductions from Original Prints
by Mr. Summons

Not since the days of Robinson has photography had exemplars of control to equal that achieved by Summons of Virginia Water, Surrey, England. Others have dodged, worked, double-printed, and faked with more or less obviousness and with greater or lesser artistry but a print by this master exemplifies the finish of an artist and carries that peculiar domination that only genius can create.

We are not trying to be fulsome over the pictures reproduced herewith but base our opinion over a period of years and the viewing of many prints at various times and places,—the opinion of an amateur—of one who loves pictorial photography for its own sake. The reader will be captivated by a poetic grace which in no way weakens the breadth or virility of these pictures. They deal in masses of light and shade: Strength is in the quantities of these. The quality of composition, line, and sentiment furnish the emotional appeal. There is no catalogue of attributes of Nature and Her beauties here: Rather, let us say, a sum total of all that environment and mood brings to the sympathetic soul when placed as Summons found himself when he made his picture in the open.

How much after-manipulation entered into the printing does not interest us as picture lovers, though we are glad to know the ways and means from a materialistic spirit. The prints are from paper negatives. The stipple, unique and wholly charming in Bromide, though common enough in Bromoil, is due to the texture through which the light must pass to act on the sensitized emulsion. It will be noted that this granularity is not

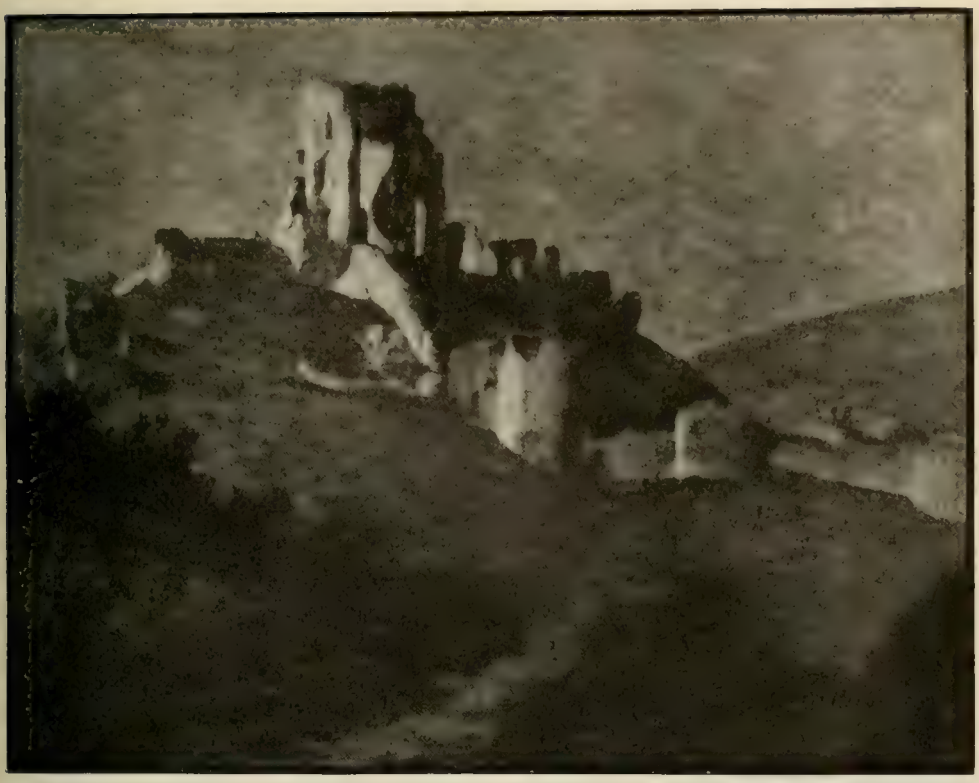
A STATELY PILE By H. Y. SUMMONS

obtrusive and like all that Summons does, has a definite reason and effect on the whole.

We offer our readers the collection of little masterpieces with the assurance that they convey much that will profit and everything toward a great enjoyment.

Quoted from a Letter

Photography was taken up so long ago that the actual year is forgotten, but I was staying with a friend who was not in the best of health and as he had no hobby or interests he became very self centered: So I suggested he take up photography, which he did. As neither of us knew anything about it, he got a Kodak and the local chemist developed the films, telling us how our errors had been made, and, as we kept full notes of our exposures and did only subjects that could be repeated we made rapid progress. Then the chemist suggested that we do our own developing and told us our mistakes in that, and again progress was made, not only photographic but, my friend finding a new interest in life, physical progress. Then I bought a second-hand half-plate camera, but before I had an opportunity of using it I accepted an appointment under a German heart specialist and went out to Bad Nauheim for the season. During this first visit I realized the camera was too large to use comfortably but some



CORFE CASTLE By H. Y. SUMMONS

of the negatives made then were ultimately converted into exhibition pictures, and this in spite of the fact that I had been using a camera less than a year and that I had never had a proper dark-room to work in. Developing used to be done at night, often the plates were put into a very weak solution as I turned into bed and on waking up at any odd time were transferred to the hypo! Casual in the extreme and not to be recommended. Sometimes the negatives were solid black masses, sometimes just as thin, still the subject was there and that well arranged—composition seemed to be a natural instinct—so that when I had lessons in making enlarged negatives, some two or three years later, these excessively bad negatives were in the hands of my instructor capable of producing excellent results, one being hung at the London Salon that autumn and in the following year was given a bronze medal in the International Exhibition at Dresden. I have forgotten the date but it must be nearly twenty years ago. This success set me exhibiting and I have kept it up ever since more or less successfully: More successfully abroad, less so at home, because for some reason unknown to me my work seems less appreciated here than out of England. As it is done purely as a hobby and for my own amusement it matters little if it be liked or not.

ARCH OF CONSTANTINE
Rome

By H. Y. SUMMONS

FOREST OF BRACELEANDE — By H. Y. SUMMONS

THEBES By H. Y. SUMMONS

As I have already said, my camera was too large and cumbersome to be used anywhere and I decided to have quite a small one. Now all my work is done on films $2\frac{3}{8}$x$1\frac{3}{4}$ inches which allows my instrument to go anywhere that I go and is no weight in the pocket. From these small negatives enlarged ones are made of paper, paper also being used for the transparencies as this method overcomes the too photographic appearance of the final prints which should be pictures firstly and photographs only secondly. Many people make photographs pictorially whereas I prefer to make pictures photographically. A picture should be a picture primarily and finally. Whether it be an etching, photograph, or painting a picture should convey its own message, be it to tell a story or to create an emotion just as a piece of music should teach its hearers without being described on a program. From this point of view I have avoided and shunned abstract titles. Captions should be unnecessary. Unfortunately so few people bring a complete understanding and sympathy to a picture that a title is often necessary even if it is only "Sunlit" or "The Letter Writer", to take two examples from the catalogue of a recent London exhibition. The blame is not to be put upon the artist but is rather attributable to the public.

CANTERBURY By H. Y. SUMMONS

An "At-Home" Finishing Plant

Illustrated by the Author

By Don C. Coleman

(Continued from the January Issue)

At the upper left hand corner is written the customer's name, the data concerning the order—number of prints, surface of paper, etc.—and the job number that has been placed on the roll. The envelopes we use are seven and one half by ten and one half inches in size but any envelope that will take a Three A negative will do just as well. The only reason we use the size specified is that they cost us a little less than nothing, having been "salvaged" from the scrap pile at the lithographing plant where we are employed. However, by folding these envelopes once in the middle the long way, the prints can be placed in one end and the negatives in the other, thus making a double pocket envelope.

Films are developed one evening, the negatives printed the next, and, as a rule trimmed the following morning before we go to our regular work. As we have never had over twenty-two rolls to develop at one "session"—perhaps "seance" is a better word, in-as-much as, like the medium, we get in our best licks when working in the dark—we have found it convenient to identify the rolls by simply marking each one at

FIRST AWARD, CALIFORNIA SECTION, ILLUSTRATIVE CLASS
Portland Convention, 1924

LOTHERS AND YOUNG
San Francisco, California

THE OLD PRINTING MACHINE

Illustrating
AN "AT-HOME" FINISHING PLANT

the end, just before development, with the number which was placed upon it when the job was taken in. This marking is done with a hard drawing pencil, (about six H-) pressing firmly enough to indent the surface of the emulsion, then even if the roll should be fogged all the way across, the number will still show after developing and fixing.

At present all films are developed by hand in a deep glass tray. This method is used, not because we consider it the best, but rather because the volume of work handled is not yet large enough to warrant the installation of a tank system. However, there is a tank outfit on the market, consisting of developing tank, fixing tank, washer and film holders which sells for around thirty dollars and we have decided to buy one of these sets just as soon as we are able. The advantages of working with tanks can hardly be appreciated until one has "see-sawed" a dozen or more rolls through the different solutions about every other night during the busy season.

FIRST AWARD, HOME PORTRAIT CLASS, NORTHWESTERN DIVISION
Portland Convention, 1924

J. ARTHUR YOUNG
Young and Coggswell
Seattle, Washington

We use Rodinal for developing films. To many this might appear a bit expensive, and, perhaps it is, but we prefer to use it because it is fairly rapid, gives a good clean quick-printing negative and can be regulated to give almost any desired density simply by varying the proportion of water used in diluting the stock solution. We might say here that there is no money in developing small lots of films at ten cents per roll, especially when developed by the tray or dish method, so one must depend for his real profits on the printing and enlarging end of the business. This being true, it is essential that we get just as many good printable negatives per roll as we possibly can, and with that in view we are particularly careful not to scratch or blemish the negatives in any way. To those who are about to try their hand at this work we cannot emphasize too strongly the necessity for great care in handling the films. In warm weather **exceptional** care must be taken to prevent the film from softening because of excessive heat. Even the warmth of the hands is sufficient to cause a great deal of trouble and it is advisable to use a clip at each end of the roll when running it through the solutions.

At first we made as many prints as we possibly could on our printing nights and all prints after a thorough washing were placed face down on cheese cloth stretchers to dry. While this plan worked out admirably with the matte and semi-matte surfaces, it was not so satisfactory when glossy papers were used. We had a great deal of trouble in getting good contact on the squeegee plates with glossy prints which had been dried after washing. Even resorting to such drastic measures as soaking the prints in warm water up to one hundred degrees F., did not help matters much; so now instead of printing up to the last minute of our alloted time, we quit earlier in the evening and while the prints are washing clear up the muss and put away the "stuff"—we use the kitchen as a work room—then squeegee the glossy prints as soon as they are taken out of the washer.

Small prints are squeegeed by running the ferrotype tins through the wash wringer, using a fairly heavy pressure on the rollers. We do not place a blotter on the backs of the prints but allow the top roller of the wringer to pass directly over them. The wringer should not be used for prints larger than four by six or for enlargements as there is too great a tendency for them to show distortion because of stretching. The larger work can be handled to better advantage on the squeegee board previously described. After laying the prints on the ferrotype tin place the tin on the board, under the cloth and then go over it firmly with the rubber squeegee, working in all directions but always from the center and out to the edge of the print.

Prints which have dried on the squeegee plates are quite liable to curl or bow up. In Camera Craft for July 1924, Mr. J. G. Pratt describes and illustrates a method for overcoming this tendency. We have used the treatment suggested by Mr. Pratt quite successfully and find that if prints are inclined to curl in the opposite direction when taken from the rolls, they will straighten out in a short time if placed under a weight.

For the rolls we use heavy sheets of plain white blotter such as may be found in most printing establishments.

There are almost as many kinds of polish for ferrotype tins as there are varieties of products put out by the well known firm that made Pittsburgh famous, each photographer seemingly having his own particular pet for that purpose. In our experience we have found that generally speaking, the less "dope" on the plates the better and good results can be obtained by occassionally washing them with warm soft water and castile soap, then drying and burnishing with soft clean cloth or chamois. Of course prints will stick at times and when we are compelled to dope the plates, we use the old stand-by, a few grains of bee's wax or parafine dissolved in benzine.

Our enlarging is generally done on Saturday nights as it takes quite a little time to "hook up" the projecting outfit and we can work as late as we like thus providing ourselves with an excellent excuse for remaining in bed on Sunday mornings while the early birds go out and look for worms —we were never able to enthuse much over worms anyhow.

In this enlarging work we do not fasten the bromide paper to the easel at all, but instead use a ten by twelve heavy printing frame fitted with a thin, flawless plate glass, as a holder for the paper. This frame is held against the easel by a spring carrier made especially for that purpose, its use enabling us to turn out more and better work than if we "messed around" trying to pin or stick the paper to the easel.

We use a mask—one that just cuts in on the negative margins—in the negative carrier but its purpose is solely to cut out unnecessary and confusing light outside the negative limits. For defining the actual boundaries of the enlargement, a large mask is used in the printing frame in direct contact with the bromide paper. This method gives a much sharper outline and besides if there should be a slight misalignment between negative and lens or lens and easel, the resulting distortion would hardly be noticeable. However if the rectangular picture area should be distorted ever so slightly, it would be quite apparent even to the untrained eye.

For prints and enlargements requiring backing cloth—and a great deal of our work is of that kind—we have found the ready-to-use cloth made by the Holliston mills very satisfactory. However, we do not, as the manufacturers recommend, place the print on the ferrotype, dip a sheet of cloth of proper size quickly in water, shake off the surplus and run all through the wringer. Instead we have had better results by first squeegeeing the print, either on the board or by using the wringer as described above, and then laying on the wetted backing cloth which is rubbed quite firmly in all directions—always from the center outward—with a dampened sponge. A little experience is necessary in order to do this just right, for if the sponge is too wet, it will tend to take the adhesive out of the cloth and if it is too dry, it will cause the cloth to tear or break and to lift up from the print.

(To be continued in the March Issue)

THE NOMADS

By DR. H. W. BARR
Bend, Oregon

Camera

By Sigismund Blumann

By Kyber Pass and at the Poles, in Rome
Beside the yellow Tiber and at home
Where every nook and spot to me is known,
Where Aetna's fury raved, where soft have blown
The scented winds across Aegean seas,—
Mountains and rivers, flowers, grass, and trees,
The catalog of beauty why repeat?
Of all of earth in detail and complete
Have I beguiled with a persuasive might
To fly into this box on wings of light:
To enter through a disk of glass and stay
Upon a plate forever and a day.
Nor Time, nor Place can ever change or be
Aught than it seemed when at its best, to me.
Not Arab's fables nor the myths e'er told
Of half the wonders I perform. 'Tis bold
To so affirm, yet none the less 'tis truth,
I capture Childhood and immortalize its youth.
All earth, in brief, I compass with a look
And bring together in a single book,
Giving the wanderlust a fireside chance
To cover lands and seas within a glance.

The Photography of Some Simple Microscopic Plants by Their Own Light

By Francis E. Lloyd, F. R. S. C.
Macdonald Professor of Botany, McGill University, Montreal

It has been known since the time of Sir David Brewster, 1833, that chlorophyll, the universal green pigment of vegetation, is fluorescent, though it remained for Sir George Stokes nearly twenty years later to give an adequate explanation of the phenomenon. Through his work, and that of later observers a large number of plant substances are known to be fluorescent. Of these, the most important humanly speaking, at all events, is chlorophyll. It is green by transmitted light, and red by reflected light, that is to say, it is red fluorescent. Other probably very important pigment substances are phycocyanin, blue by transmitted light, red fluorescent, and phycoerythrine, pink or red by transmitted light, orange fluorescent. These latter occur in many of the algae especially the so-called blue-green algae and in some others.

The observability of fluorescence depends among other conditions upon the purity of the fluorescent light. It is quite easy to mask fluorescent light by means of reflecting surfaces. This can very easily be proved experimentally by shaking up a little white powder of some kind with a fluorescent solution such as a few drops of red ink in some water. When this fluid is rendered slightly turbid with the suspended powder and a bright light falls upon it, the green fluorescence is rendered invisible to the eye. For this reason it is difficult to observe fluorescence of pigments such as chlorophyll in the living organism. In fact it has been held that it was not a matter of invisibility merely but that owing to the colloidal condition in which the chlorophyll is supposed to occur in the plant, it is not fluorescent.

About 1910, soon after the dark field microscope condenser in modern form was designed and manufactured, some serious efforts were made to use this apparatus for studying fluorescence in microscopic objects with no success. Indeed, it was only when the so-called fluorescence microscope was devised that this was possible. This was merely a train of lenses constructed of quartz, with suitable light filters, by means of which only the ultraviolet light from an illuminant rich in these rays, was permitted to reach the object. With this arrangement the fluorescence of living organisms of microscopic scale could be observed. The visibility of such objects, is, however, not at all high and there is little observable as regards structure.

A little less than a year ago, I lighted upon a method of observing the fluorescence of living microscopic organisms under conditions which render their structure, also, highly visible. The method is very simple

and consists merely in using a dark field microscopic condenser in such a way as to project the conical hollow beam of light downward upon the object, thus illuminating it by intense reflected light. This condition may be achieved by mounting the object to be examined upon a very thin object slide (less than 0.8 mm.), focussing the condenser sufficiently high to reflect the cone of illumination from the cover glass at the glass-air interface. Obviously a dry objective must be used for optium results.

With a set-up of this kind suitable objects, such as the blue-green algae, may be photographed by color-process methods with the result that they will appear orange or red according to the character of the pigment. Of course, in addition to the fluorescence color there is a large amount of light covering the whole visible spectrum and consequently it is somewhat difficult to say exactly to what degree fluorescence light, alone, is responsible for the result. It is, however, possible by suitable filters, to arrive at a proof that the fluorescence light is present. This may be accomplished as follows:

The light falling upon the object is passed through a filter which absorbs all the red, yellow and yellow-green. Above the eye-piece of the microscope a complementary filter is placed which transmits only the above colors. It is obvious that if any light passes through the ocular filter it must be fluorescent light. When thus examined the chloroplast of green algae (**Spirogyra** for example) appears deep red; algae containing phycocyanin, appear a deep crimson red; those containing phycoerythrine, orange.

Naturally when photographed under these conditions, the objects demand a long exposure. In order to get a satisfactory negative of **Spirogyra** under these conditions, I had to expose for 11½ hours. An orange fluorescent species of Oscillatoria afforded me a satisfactory negative in 3½ hours using panchromatic plates and a Paget taking screen.

The resulting photographs while interesting scientifically, would also be so to the general photographer and to the botanist, if colored reproductions could be afforded, but as the only people who can afford to go in for carefully printed color half-tones are those who are advertising various commodities, it is not likely that many will have an opportunity to see what microscopic plants would really look like if we could see them adequately.

For carrying out the photography above mentioned, I used as a light source a 400 watt, condensed filament lamp with a condenser lens to give a parallel beam; a Spencer Lens Company's dark field illuminator; a 4 mm. objective with an inside stop to obviate flare; and a 10x ocular, also provided with a stop in order to exclude spherical aberration. In order to get results with **Spirogyra** I made use of minimum magnification with the above combination, the plate being about 3 inches above the ocular. When photographing without filters one may obtain suitable negatives by much shorter exposure varying from two or three minutes to half an hour, according to circumstances.

It is, of course, of much interest to the one interested in such matters to see two color-process photographs in exactly the same field, one made by transmitted light and the other by reflected light. The contrast in color of two such photographs is extremely interesting.

Since writing the foregoing I have tried the Lumiere Autochrome process, with success as to color, but it is difficult to get exposures long enough for fluorescence to impress the plate enough to permit light to pass.

Those who may be interested in the question from a botanical point of view may consult an article by myself in a recent issue of "Science" II. 59: 541, 14 March 1924.

Pencils of Light

By F. L. L. Scharlach

Illustrated by the Author

In controlling light to make pictures, we will point its rays into varying degrees of sharpness to best bring out the results we desire; we will attach a circular light-gauge of the correct diameter for making each drawing to the front of a perfectly light-tight box—the camera. In fact, we will use no lens, in the generally accepted form. That is, not an instrument described as, "A convex, or concave, glass adapted for changing the direction of rays of light . . ."; and, as rays of light pass through our gauge, no distortion can result.

The amount of subject matter to appear in a picture will depend upon the distance we place the plate from the light-gauge; i.e., if we want a pictorial study, with but little subject-matter, we will use long focal bundles of light pencils, by placing the plate quite a distance from the gauge. Short focal bundles of light-pencils may be utilized, by placing the plate very near the gauge.

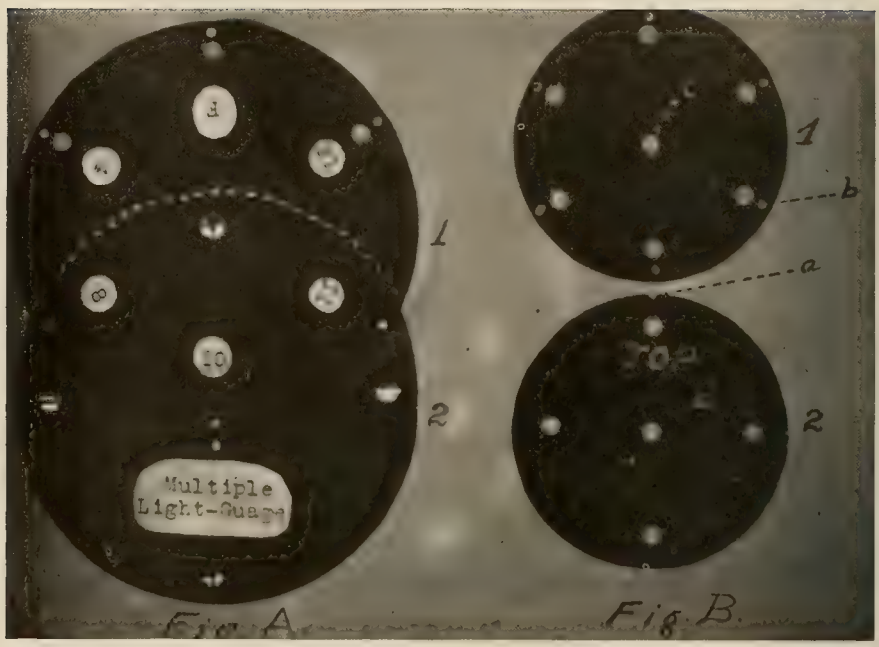
In all of our pictures everything will be in focus, and perspective will be absolutely correct: for this is the result of using a small, circular hole through which light is formed into pencils of a degree of sharpness required for the definition desired, by strict selection of the proper size hole for our purpose.

Did you ever think of the wonders to be learned from the study of the science of light and shade? We cannot make pleasing pictures until we have studied the effect of light upon our eyes; nor until we have learned how to control light in a way to produce the most pleasing shadows. As for pictorials out of doors, we must choose the time of day for these most pleasing shadows: Early morning and late afternoon are generally the most suitable for artistic effects; for the sun at its zenith causes contrasts not suitable for pictorial work—the highlights are too bright and the shadows are too dark, resulting in the divisional lines between light and shade being rendered too sharp for beautiful portrayal of our subjects.

Our means of forming the image by the direction of pencils of light will take care of great contrasts better than any lens can do. We may, therefore, be sure of more brilliant pictures by choosing very brightly lighted subjects. We may work nearer to the noon hour, but we must not have our shadows too short.

Portraits in-doors are hardly feasible; but we will consider in-door lighting that we may make still-life pictures. A point light source will produce great contrasts. The shape of any intervening shadow-forming edge, and its distance from the light source, will play a very important part in determining the contrast and the quality of the shadows, or shaded portions of the face. A broad light-source will produce less bold effects. It is the quality of the shadows that is important: the extent of blending; the sharpness of the edge of a cast shadow, depends upon the firmly adhering extent of the light-source (its cubic contents), the form of the shadow-producing edge, and the position of this edge between the light-source and the object being photographed. The nearer the shadow-producing edge to the light-source, the more gradual the blending; the nearer the edge to the object upon which the shadow falls, the sharper will be the edge of the cast shadow. Now, if we further consider that the darkness of cast-shadows depends upon the amount of diffused light permitted to reach them, we shall be able to boldly or softly light our subjects as we desire. Our pictures, then, will be composed of masses of light and shade, of a quality all their own. We will later consider out-door portraiture with its broader lighting; but its success will depend upon the selection of suitable models, capable of great self control.

Now that we have decided how we wish to make our pictures, and know that they are to be made by the direction of rays of light upon light-sensitive surfaces, we must guard against color deceiving our vision; for the plate will only record waves of light of certain lengths. We will not, however, enter too deeply into the consideration of this subject; as we will only consider the means we are using to form pictures, combining



color-filters with this means only when necessary. It may be well to view scenery through straw-colored glasses, when deciding upon composition; because color values will be less deceiving when so seen.

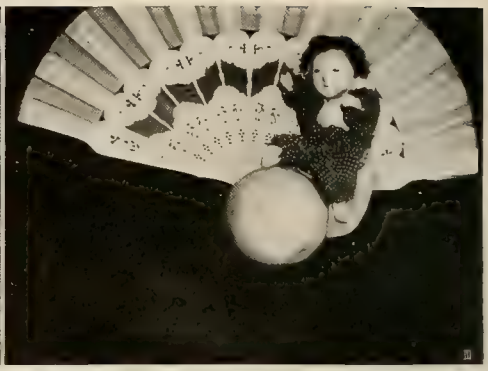
Just what is composition? To this writer's mind, it is correct balance of light and shade, in connection with an arrangement of lines most pleasing to the eyes—perfect unity. What lines, then, are most pleasing to the eyes? Why the lines that tire the muscles of the eyes the least: viz., a broken, horizontal line tires the eyes, because but two eye-muscles hold the yellow spot in fixed focus while following its course; diagonals are less tiresome at which to look, because more eye-muscles are used; and, in following the course of curved lines, we experience but little eye-fatigue—we then use a larger number of muscles.

We must see to it, too, that such pictures as portraits have bases of the proper size. We must observe as we compose.

Another consideration will be the plate to use, and its selection should depend upon what we wish to portray. Commercial plates have a large quantity of finely divided silver in their emulsion, and are "slow"—require longer exposure. The finely divided silver gives fine detail, and this plate should be selected for results with such requirements. "Fast" plates, with less silver and coarser, require shorter exposure, and should be selected for portraiture. Our pencils of light should be gauged through very small diameter holes when commercial plates are used, when long exposures are correct. Large light-gauges and "fast" plates are in order when short exposures are required.

If elderly persons could only pose (models might pose for the required time), we would select a gauge of large diameter as compared with sizes required for other work; for the highlights and shadows are thus caused to blend on seamed faces. We are then using heavy pencils of light which form the image with large, soft dots of light. A fast plate close to the light-gauge might make this work possible of good results.

We may place our camera as near as two feet from the head of a subject without fear of distortion, but we should retire far enough to be able to see around to the sides of the head for better perspective. Drawing is always perfect. Depth of field is infinite. We must pay close attention to background because of this all-in-focus image. In portraiture, we may cause the back-ground to fall in heavy shadow; or, as black does



not reflect light-waves, but will absorb incident radiant energy, we may use a black back-ground; in views, we must see that sun-lit effects are shown against dark masses. A slight opening through a dark back-ground of trees that will lead the eyes into the distance will improve woodland scenery. In placing a plate in the camera, we should remember, that when the distance from the gauge to the subject equals the distance from the gauge to the plate, our picture will be actual size; and the image on the ground-glass will become proportionately smaller as our camera is moved farther away. With a 5x7 plate, if we place the plate six inches from the light-gauge, and our camera two feet from the subject, we will form an image one-quarter actual size. In portraiture, we may form an image measuring about three inches from the tip of the chin to the top of the forehead (roots of the hair), by placing the camera two feet from the subject and placing the plate ten inches from the light-gauge. Because of length of exposure, the six-inch plate distance will be found more practical—and even then, the longer days of June out of doors will be found more practicable.

We are, as we progress, getting deeper and deeper into this subject of picture making, which we are trying to understand in a non-technical way: for the art of principality and subordination now forces itself upon us. We will not branch out into this phase of photography, but will merely try to bring out the main points observed at the time our pictures are made. We will consider how best to handle lighting in the first picture we make; and, in that picture, we shall show that a spot of light forces attention.

We often try to find the north side of a building for making pictures. Why? Many millions of particles of all descriptions fill the atmosphere, and it is these particles that cause a spreading of sunlight. Light-waves are transmitted in different proportions by reason of those atmospheric particles; and violet, blue and green wave lengths are shorter than yellow, orange and red. By the way, this fact causes sunlight to appear rather yellow at the surface of the earth, and gives a sensation of blue sky when looking upward. The blue appearance is caused by the spreading of the

light-waves by means of the particles of water, ice, dust, etc. The diffusion of the north light, then, may be considered the means by which we may less harshly light our subjects out of doors.

Each image-forming dot of our picture will be of the color of the object from which it is reflected, which is another reason for the selection of proper colors for our subjects. As to definition, the larger the hole the larger the dots forming the image—or, the smaller the hole the sharper the picture. The diameter of these holes are said to produce the best results, if kept between one twenty-fifth of an inch and one one-hundredth of an inch.

The painter in oils blends his colors harmoniously. We may control our pencils of light by causing a subject to appear in color-reflecting materials which will produce the shorter wave-lengths for the formation of the images on our plates. So, as the painter selects colors for his picture, we may select colors which will photograph to the best advantage for the accentuation and suppression of detail.

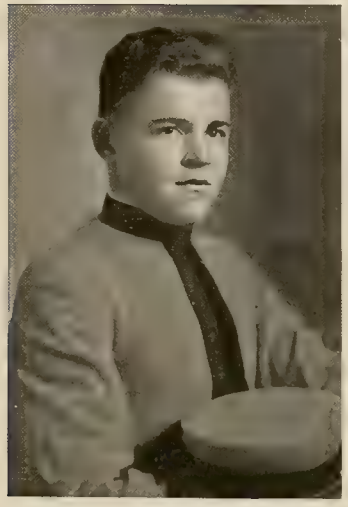
Figure A shows what may be termed a finished gauge-mount, which is attached to the front of a lens-board, over a hole in the center of the board one inch in diameter. This one-inch hole should be bevelled from the inside to admit of wide-angle work. There are two parts to this gauge-mount: No. 1 revolves on a screw through its center, sliding over the surface of No. 2. The revolving-disk (No. 1) carries six holes, as seen. F is the finder; 4, 8, 10, 11 and 12 are size-numbers of still smaller holes, made in one-half-inch squares of sheet brass one one-thousandth of an inch in thickness. These little squares are affixed back of five of the six holes just described. No. 2, Fig. A, is affixed to the front of the lens-board by means of short screws through the three lower holes, so that the hole through its center is exactly centered over the one-inch hole in the lens-board. If we now match the screw-hole in the center of No. 1 (shown below the dotted line representing the hidden top of the arc of No. 2) with the screw-hole at the top of No. 2, and set our final screw, we may revolve No. 1 to cause any size hole to register over the center of disk No. 2 as shown by the size-number 10. A small, white dot (below the center of No. 2), facilitates the correct registration of any size gauge by having a white dot under each size-number. The two disks are made from fairly stiff sheet brass, and made a dull black by placing them over the fumes of burning sulphur (out-doors). A duplicate disk is cut from black paper, such as that in which plates are wrapped, glued to the back of disk No. 1, that the little brass gauges may be glued to place on the paper surface. A second disk of paper, with a large opening for each gauge, is glued to the paper disk just described, over the edges of the gauges—to hold them to place, and prevent light entering around them. If No. 1 is fashioned from sufficiently stiff brass, it will revolve quite smoothly, without admitting stray light under its rim when a gauge is centered for use.

(To be continued in the March Issue)

Broadway When The Sun Has Set

By John B. Wooster

Illustrated by the Author



New York—As I stepped off of the steamer that had carried me down the Hudson River I felt small: So small that a fly is large indeed in comparison. The tremendous buildings that rose tower wise on all sides of me gave me a direct and brutal "Inferiority Complex". Then as soon as I had found a hotel and had settled myself in the same, had taken a pleasant plunge in the dolls' bath tub with which the room was provided, I started in to see the sights of "Little Old New York" and sights indeed they were.

Thus passed the day and then came a moonless night, and Broadway came into its own. On all sides of me blazed out the "Great White Lights". Lights that were so bright that the sun was not missed. The Gay Parties that floated by in brightly lighted cars, and flitted, moth like, from one cabaret to another. The women, some of them as artificial as the lights themselves, all draped in beautiful gowns—unlike their sisters that swelter in the Ghetto—dark and cheerless just around the corner.

The sight of the lights was as inspiring as I have ever beheld—yet, came the thought—suppose that I had to pay the light bill?

The next evening found my camera and me "on location" at 44th and Broadway. It was after midnight when I started to operate, and a painful process it was indeed. Many interested passers-by formed an unwanted audience and asked a million questions. "What paper is this for?", "Do you get paid for this?", "If I stand in front of the camera will my picture be in the paper?", "Have you made a picture of the Winter Garden yet?" and many others. Then as fast as I would get my camera set up on its tripod and start to focus my audience thinking to help me perhaps, would crowd in front of my lens and resent being shooed away.

The exposure that I gave to Dr. West's Advertisement was a very peculiar one. The sign changes wording every two seconds hence I would expose two seconds and then rest six. Expose two again, and again wait and repeat this process four times to make the picture. Stopping between exposures to shoo my unwelcome audience away each time.

With lens stopped down to F16 my exposures were eight seconds a picture. On Agfa Film.

BROADWAY AT 43d STREET

By JOHN B. WOOSTER

Illustrating
BROADWAY WHEN THE SUN HAS SET

BROADWAY AT 45th STREET BROADWAY AT 44th STREET

Illustrating Mr. John B. Wooster's "Broadway When the Sun Has Set"

The Preservation of Photographic Works of Art

By C. B. Neblette

Photography as a means of artistic expression is not old, yet it has its "Old Masters", who, despite the crudity of the processes of photography at the time and in defiance of the limitations which hedged it about on every hand, produced works which each succeeding generation of pictorialists have marvelled at and gloried in. As I write these lines there lies before me a specimen of the work of David Octavius Hill, that early Scotch pioneer in photographic portraiture, whose portraits by the calotype process, produced near the middle of the past century, still rank among the very best that photography has produced. In another place I have other prints by Hill, all of which show that artistic touch which could make itself felt despite the processes at its disposal. Another of these "Old Masters", whose work does not equal that of Hill, but who is nevertheless well worthy of mention among the more prominent of the early pictorialists is Mrs. Cameron. Her work was all done with the wet plate process and while technically superior to that of Hill's, does not equal the latter in artistic worth. Still, specimens of her work in my possession, in the shape of a portrait of Ellen Terry and Joachim, the famous violinist,

show artistic ability of a high order. Slightly antedating Mrs. Cameron was another worker of note, Rejilander, who does not at the present time receive the credit which, in the opinion of the writer, his achievements deserve. His works were admittedly in a field which has since been abandoned by photography and left entirely within the domain of the artist with brush and pencil, but nevertheless his "Two Ways of Life", produced in 1858, and other of his more important works entitle him to a high ranking among early pictorialists and are immensely superior to anything that others have accomplished along similar lines. Among many of these "Old Masters" may be mentioned the veteran pictorialist H. P. Robinson who with the motto (which might well be adopted by some of our present-day pictorialists), "producing one picture each year as a tribute to the cause of pictorial photography", was the mainstay of British pictorialism for over half a century; P. H. Emerson of the so-called Naturalistic school; and later Horsely Hinton, who may, in some respects, be termed the founder of the present school of British landscape photography.

It is unfortunate that the major part of the work of these past masters is irretrievably lost. A few scattered prints of some of the later workers doubtless remain in the hands of some of the English photographic societies and some no doubt in the hands of private owners who are totally unaware of the historic importance of the works of which they may not even know the author. A short while ago the Royal Photographic Society of Great Britain attempted to bring together for the purpose of an exhibition the works of Horsely Hinton whose death occurred as late as 1906 and a prolific worker. Notwithstanding this and the standing of the Royal in the photographic world only about thirty works could be located and of these the majority form a part of the permanent collection of the Society. Various members gave accounts of having seen noted prints by the same worker offered at auction sales and elsewhere for a few shillings.

The loss of these works is a distinct loss to pictorial photography and it is important that we preserve today the noteworthy works of present day workers, in order that years hence we shall not be so placed with reference to present day workers, as we now are to those of past years, but will have a complete record of the progress of pictorial photography. Where will the works of Job, Judge, Whitehead, White, Libby, Anderson, Lovejoy, Keighley and others be a generation hence? It is beyond question that they will be better known than are those of any preceding time owing to the greater facility of reproduction afforded by modern photo-mechanical processes and to our present day periodicals, but where will the originals be? Is this not worth a thought?

An admirable beginning has been made here in America by the Smithsonian Institute at Washington, which is gradually collecting what probably will enventually become the greatest collection of pictorial photography in America, if not in the world. In England, the Royal Photographic Society has a fairly complete collection of the works of the earlier pictorialists and its collection is the most complete and comprehensive

assembly of the work of the earlier pictorialists which is now in existence. The value of this collection needs no telling.

It is obviously beyond the power of every society to establish and maintain a **complete** record of present day pictorial photography, but it is within the power of every society to form a small collection of the more important works of the greatest among present day pictorialists, which will render at least a few of their prints available to future workers. Even a few prints purchased each year from those exhibited at the national salons will form a nucleus for a collection, the value of which will increase with each passing year and which will be the means of preserving the works of present day pictorialists.

We hope that those in charge of the destinies of our photographic societies will feel sufficiently interested in the preservation of the more important of current productions to bring the matter to the attention not only of their societies but also those in charge of their art museums and art clubs, so that should at any future time an exhibit of the work of Whitehead, Judge, Job, or any of our present-day pictorialists, be desired it will be possible to locate more than a mere handful of prints. Is pictorial photography less interested in the works of its Masters than the other graphic arts? We trust and believe that such is not the case and that in time we shall have preserved and revere the works of our past Masters as do artists in other mediums.

Do You Appreciate Your Calling?

By Robert G. Bullock, McMinnville, Tennessee

How many of you members of the "Knights of the Shutter" Club really appreciate your calling?

Does photography follow you to your meals, to bed, to the theatre, anywhere and everywhere, day in and day out?

If such is the case just turn the page and read a good, worth-while article, because it is just to you fellows with a tendency to "slip back a notch" that I am speaking.

It has been the good fortune of the writer to see both the sunny and shady sides of several professions and it ended up, of course, with my advent into photography.

The next time you have to retouch a Rembrandt lighting of a freckled customer please remember some of the incidents in the few paragraphs that follow and I'm certain that you will feel greatly encouraged.

A warm friend of mine, an unusually intelligent and likeable chap, after due discussion selected a vocation that required a special schooling of two years. After a grilling examination he came home, armed with a diploma and a determination to win, and on borrowed capital set out to make his fortune. He went into business for himself and in one year's time sold out at a loss to take a position traveling for a firm manufacturing the commodity he spent two years in learning to use.

At this writing he is still with this firm and his salary, I'm sure, is very small. And why is it that this young man, with all of his schooling and ability, finds that he is in no way rewarded for the time, money, and work he has put forth? And what does this have to do with photography?

I'll tell you. First—because his profession allows for no expression of individuality. Second—because his field is crowded with competitors that know as much about his product as he does. Third—because his product is a common one and is purchased only when needed and his chance to use salesmanship becomes merely the routine of an order-taker.

In our profession it is different. First—Individuality allows each and every one of you an unrestricted field of your own. Second—because the field is not crowded and no photographer living knows all there is to know about photography. Third—because as long as people are born, make love, get married, or die, they will have pictures made and any photographer gets his chance to display fifty-seven different kinds of salesmanship every day!

Perhaps in no other profession is there as close a relationship as there is between brother photographers at the present time. The national and sectional organizations have done much to bring this about . There is no other profession in which the wholesaler or middle-man does as much for his customer as in our profession. We have traveling demonstrators calling on us frequently and loading us up with the latest methods and ideas.

We are furnished technical information in book-form by the car-load; and all absolutely free! We have the finest professional magazines of all, and last, but not least, our profession is now one that holds the esteem and respect of the artist, the general public, and the fellow business men alike.

The next time a Salon print fails to "hang" and the next time the local "Spoiled child" is brought in for a sitting don't get on a grouch but remember the print that **did** hang and that dear little golden haired baby who **did** sit still.

Then see that your dues in your association are paid up, buy a few more good books on the subject, lean back and light your pipe and be mighty glad that you are "in" photography.

Attention Readers!

We would call your attention to the notice of the Camera Craft Monthly and Annual Competition for worth while awards, as set forth in another part of this issue.

GET YOUR PRINTS FOR THE APRIL COMPETITION IN BEFORE MARCH 10th.

Winner of the Camera Craft Silver Cup
Portland Convention

CHARLES BOWEN
Seattle, Washington

BLUE RIBBON AWARD
Illustrative Commercial
Portland Convention

By CHARLES BOWEN
Seattle, Washington

UNIVERSITY OF CALIFORNIA
VERSUS POMONA COLLEGE

By ALLEN YOUNG

FOOTBALL PHOTOGRAPHY

Snapshooting quick action is never easy but to get a really good picture of a scrimmage or a particularly important move requires not only speed on the part of the photographer but speedier thinking. The viewpoint must be such as will show the leading figures at the precise moment when the achievement or the disaster is clearest and those figures must be proportioned and placed to aid the effect. When one adds to this the factors of aperture, exposure, direction of the sun, interfering and interposing persons, and the possibility of becoming involved in the melee, an idea is gained of the difficulties of Football Photography.—S. B.

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

FOUNDED MAY 1900

VOL. XXXII San Francisco, California, February, 1925 No. 2

Seasonal Interests of Photography

Those who have adopted photography as a hobby may not have the aggressive enthusiasm for it that, for instance, the golf enthusiast has for his game, but the calmer interest seems to last longer, to survive greater vicissitudes of mood and age, and to bring more tangible results. Not only does the camera, to some extent, satisfy a creative desire and a hunger for graphic expression, but it is always in season. If not the camera itself then what the camera has helped to produce.

In Spring, Summer, and Fall the various and varied beauties of those seasons lure one to the open. Negatives are to be made, moods of Nature to be caught, the fairy Light's temperamental vagaries to be transmuted into images. All this applying to winter, also, when Boreas permits. It is no less healthful to wander afield stalking pictures than to chase a corrugated ball about a circumscribed field, whacking it, if one's aim be good and the whacker connect, or scooping up the turf to get a laugh. It is no more foolish to show a picture made by oneself, and even to brag a little, than to boast of making a hole in three, two, or one. In fact the shot made is gone while the negative is in hand and many prints may be made from it, each of which shall endure to bring back a happy day, and a specially happy moment, maybe.

And when the winds roar and the snow cuts diagonal lines athwart the zero air, what homely pleasure is that, to project the image onto a flat surface, compose anew, diffuse to ones hearts delight, and enlarge even to heroic size, and one have the means and the inclination. The while it is warm under roof and between the sheltering walls of home. There is a sort of poetic quality to photography that hallows it. It is such a pensive sport, such an introspective pastime, such a very satisfying mental recreation. Moods, sentiments, thoughts, expressed in lights and shades of monochrome.

As a profession it may be one of the liberal arts, or a sordid drudging job. But then that is true of the highest arts. Anyway, we are happy in a love for cameras, lenses, plates, films, papers, chemicals, and all the apparati and paraphernalia of photography. We love the very perfume of acid hypo and the heavy, thoughtful light of the red lamp. Somehow, too, we feel that round and about the earth, to the remotest places, we are of a large fraternity of worth while folk who share this love and hold these things in common. To all of them these lines go forth. What fitter place for them than this.

THE CAMERA CRAFT SILVER CUP

A heavy, solid silver cup lined in gold, formed in the semblance of a California Poppy, to symbolize the landscapes of California from which Camera Craft has gone forth to all parts of the world for 25 years.

Awarded to the Winner of the Annual Competition

No special prints will be accepted in the competition for the cup. The winners in the monthly competitions shall be the only contestants.

CAMERA CRAFT PHOTOGRAPHIC COMPETITION

Monthly and Annual

No formalities: You need not be a subscriber. The conditions are such, only, as tend to your convenience and make the best results possible. The prizes are worth while.

No subjects assigned. You choose what you want to send. What you so submit will be judged on its relative merits.

FIRST AWARD: A Solid Silver Medal and a Supersize Self-Filler Fountain Pen with oversize solid gold point—both appropriately inscribed.

SECOND AWARD: A Supersize Self-Filler Fountain Pen with Oversize Solid Gold Point.

THIRD AWARD: Two Years' Subscription to Camera Craft.

FOURTH AWARD: One Year's Subscription to Camera Craft.

FIFTH AWARD: Six Months' Subscription to Camera Craft.

These subscriptions may be entered as an extension to your own already paid up, or be credited as a gift to anyone you choose.

CONDITIONS

1. **You must be an amateur. We can advance no guarantees, but shall try to investigate the status of competitors.**
2. **We cannot undertake to return prints under any circumstances. Prints receiving no award shall not be reproduced nor used in any way but shall be destroyed.**
3. **Winning prints shall be published and full credit given. These to be kept in a collection to be judged at the end of each year.**
4. **Judges to be selected by Camera Craft and their judgment to be irrevocable. We shall pick men who are not susceptible to fear or favor. We stake our quarter century integrity on the fairness of any proposition to which we put our name.**
5. **Prints submitted must not have been in any previous competition in this or any other magazine, and must not have been exhibited in any public exhibition, or reproduced at any previous time.**
6. **NAME AND ADDRESS, CLEARLY AND LEGIBLY WRITTEN ON THE BACK OF EACH PRINT SO THAT WE MAY KNOW WHERE TO SEND THE AWARDS.**
7. **Prints must be unmounted, and be on white stock untoned and uncolored: No fancy borders: Just the picture.**
8. **All entries close on the Tenth of the preceding month.**
9. **Pictures shall be judged on points as follows:**

Pictorial value	**25 Points**
Photographic value	**25 "**
Technical value	**25 "**
General interest	**10 "**
Human interest	**10 "**
Effort	**5 "**
Total	**100 Points**

At the end of each year the winning prints shall be judged on the same merits and by the same system: The best to be awarded

THE CAMERA CRAFT SILVER CUP.

Get your April prints in before March 10th.

CAMERA CRAFT PUBLISHING COMPANY

703 MARKET STREET **SAN FRANCISCO, CALIFORNIA**

YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINT ITALICS TITILLATETH YE SPHYNX WITH HYS QUILL

All Praise to the Photo Finishers

The Code of Ethics issued as adopted by the Photo Finishers' Association of America makes such good reading, leaves so pleasant a mental taste, and strikes so lofty a note, that we feel justified in reprinting it here in its complete form. It will be noted that the clauses are practical as could be needed, but there is an underlying human, almost idealistic intent and purpose that makes of the whole a remarkable document:

OUR CODE OF ETHICS

My business standards shall have in them a note of sympathy for our common humanity. My business dealings, ambitions and relations shall always cause me to take into consideration my highest duties as a member of the Association. In every position in business life, in every responsibility that comes before me, my chief thought shall be to fill that responsibility and discharge that duty, so when I have ended each of them I shall have lifted the level of human ideals and achievements a little higher than I found them.

1. The business known as photo finishing can be maintained as an honorable and remunerative profession, dependent wholly upon the attitude and actions of its practitioners, toward their chosen profession and toward one another.

2. Therefore, upon every member of this profession falls the duty of doing his part toward the upbuilding of his chosen profession, first by retaining public favor through doing all possible toward maintaining his own promised service and quality, and, secondly, to maintain the dignity of the profession by the entire omission of actual or implied criticism of a competitor's work or service.

3. Wholesome competition is a builder of business instead of a detriment to it. Wholesome competition, in relation to our profession, may be defined as a competition based upon service given for a compensation which will allow the profession a fair return for labor, experience and investment in business.

4. Therefore, the cutting of prices and discounts in order to get business away from other photo finishers, without any other legitimate excuse is inconsistent with the dignity of the profession and not in accord with the acknowledged rights of every man to have a fair and open chance to do business.

5. The public, upon whose patronage the profession depends, invests a great deal of time and money in the exposed film which is given us with every confidence that it will receive the best of attention in our work rooms. Therefore, the photo finisher whose charges will not permit the best of workmanship or the one who exacts abnormal profit at the expense of workmanship or materials, kills public confidence in the profession as a whole, besides endangering his own business welfare.

6. Advertising in its many forms is essential in these days of commercialism, but the claiming of false time service, boastfulness of work done better than others, depreciation of the work of others or any untrue statements of any nature are unworthy of the photofinisher and its consistent use should be severely and publicly condemned.

7. Photo finishing, as a business, has grown so rapidly that members of the profession have been called upon to initiate their own systems and processes in order to efficiently handle much of the

detailed work. The open exchange of these methods between photo finishers would benefit every member of the profession and should be encouraged.

8. Allowing of abnormal discounts to agents who act as dealers between you and the ultimate customer is not conductive to the best interests of that customer or yourself. This dealer makes no real investment and should earn only a return for his sales service. Therefore, the demand for a discount which will allow a profit equal to that which he earns from sales of stock from shelves upon which he must make an investment, is not deserved, earned or to be expected. The burden of abnormal discounts must be borne by the retail which reflects unfavorably on the photo finisher and tends to check the volume of business in general.

9. The practice of giving premiums, such as trade coupons calling for redemption in free enlargements, or other merchandise or service, has lost its value as a stimulant of business inasmuch as the buying public has come to learn that something cannot be obtained for nothing. The practice is looked upon with disfavor by most modern merchandisers, as well as the buying public, and we, as finishers, should use our efforts to discourage this often well-intentioned, but really deceptive, form of advertising.

10. Photo finishing, although based upon art and science, is, because of the necessity of obtaining a profit on quantity production from raw materials, essentially a manufacturing business, and should in order to healthily exist, be governed by the same business laws, which are used in such a business. Therefore, to maintain our position as business men, we will learn what it costs us to do business, make charges accordingly and cooperate with photofinishers in our competitive territory to maintain the general standard of service expected of us and so establish our credit in business chanels.

Millions compete on price, only a few on merit. The better work the less the competition.

Advertising has become so complex a science that for every dollar spent on space, two dollars are paid to the agent.

Business Insurance

The following excerpt is from the Photo Finishers' Association publication "Development" and its golden wisdom applies to photographers in all branches and to their association. Let every reader of these pages take well to mind the paragraph beginning with "You may even consider," and ending with "If for no other reason."

Membership in the Photo Finishers Association of America is much like taking out Business Insurance. Our profession is hampered at all times by what might be termed Insolvent Competion. These boys may come into your territory any day or may be there today. The only formula for working up a good business is based on the necessity of tearing down yours. They are laboring under the illusion that low prices and heavy discounts are all that is necessary for success in business.

The Photo Finishers Association hopes to overcome this problem through direct educational work with every Photo Finisher in the country, ethical or unethical. It is being accomplished through the broadcasting of the association magazine Developments. It is work that costs real money and is work that is being done through an efficient medium for you. Are you bearing your small share of this investment for the betterment of your trade conditions?

Next in importance is the problem of increasing the popularity of amateur photography. Without proper retails we cannot deliver quality work. Without quality workmanship we cannot encourage the amateur. Without economical production methods we cannot produce quality work even at reasonable retails. All of which calls for a program of education among even the ethical members of the profession. Two heads are better than one and many hundreds all working along the same line will certainly produce the desired results. That's why all of us should associate ourselves with an organization which is an efficient medium for accumulating and dispensing this knowledge of methods and processes.

You may even consider that you are "sitting pretty" in your own territory and in need of little assistance from such

work as the Association is doing. What assurance have you that as Photo Finishing becomes more and more competitive, that unethical competition may not worry you? The best time to fortify is now. Start a backfire of education against the future possibility of such a condition. Can't you afford the amount of a yearly membership as Business Insurance, if for no other reason?

Banzai! Photo Finishers

The Photo Finishers are steadily putting action back of their good intentions and we find them organizing all over the country. Hitherto with considerable investment and large overheads, they have had only a precarious job which put them at the bid and mercy of the shopkeepers who took the orders and the cash and left the earners a pittance to call their drudgery a business. What organization can accomplish is known: What these organizations accomplish must depend on their initiative, loyalty to the cause, integrity, courage to lose in the immediate present a little, that they may gain much in all time to come, and a confidence in one another. As these local associations grow to a worthwhile size it becomes imperative that they affiliate with the national body and add to the strength of a larger cause than the mere local, and from the strength of that greater aggregation find themselves able to borrow added strength as the need arises.

J. A. Zinn, Jr., On the Wing

The former president of the Photographers' Association of the Pacific Northwest (now consolidated with the Photographers' Association of California to make the Pacific International Photographers' Association) on his way to the National Association Board meeting, stopped over for a day in San Francisco. He brought his cheery ways with him and the city has not been the same since he left.

President Perry Evans appointed J. A. Zinn, Jr., as delegate with full power to act at the meeting of the National Board to convene at Cleveland on January 12th and 13th. Mr. Zinn goes prepared to arrange for such dates for our convention as shall not conflict with theirs or other foregatherings throughout the country.

On his way east he stopped in San Francisco and with Mr. Laurence B. Morton, Convention Manager of the P. I. P. A. carefully and comprehensively covered the city for the purpose of determining the best locations, halls, hotels, and general matters pertaining to the western convention to be held this Spring.

From San Francisco Mr. Zinn, left for Los Angeles and particulars of his activities shall be recorded as they arrive at this office.

* * * *

A committee of the Photographers Association of Northern California met to discuss plans for the forthcoming convention, and there was a concensus of opinion that tentative efforts be made to obtain expert talent from the Moving Picture Studios in Hollywood to talk and demonstrate lighting and effects from their viewpoints and experience. It is thought that with adequate equipment and proper models the attending brethren will get a mindful and an eyeful.

TO R. V.

Dear friend, you have a ready wit
And your Bon Mot has made a hit,
For we have chortled and have laffed
At being thus so aptly chaffed.

But, to descend our Pegasus and step on the terra firma of prose, why pick on an instance? We have praised your own good self many a time on our pages. Deservedly, too. Even so. Then why not?

The Markhams Fly Past

That staunch friend of the Association, Ora L. Markham of Portland and his charming wife alighted from the wing in this city long enough to visit their friends and are on their way, whither no one knows. Their machine is new and is limited to twenty-five miles an hour. In a year they hope to speed it up to twenty-six. Recalling the many kindnesses advanced us by Mr. and Mrs. Markham at the Portland convention we voice a most sincere regret at their short stay and a fervent hope they may wend their homeward way via San Francisco and give us an opportunity of, in some part adequate way, expressing our regard.

The February Meeting of the P. A. of N. C.

On the evening of the second Monday in February there will be big doings. A synthetic wedding is to be staged with nearly true bride and bridegroom, best man and bridesmaids, a proud and relieved father and a realistic mother who will shed tears of regret as if she meant them. The folks will bargain with the photographers and argue as to what is wanted and how they want it done. A portrait, a home-portrait, and a commercial photographer will each take the group and give their version of the transaction. The proper costumes, music, and business is to be provided for this stupendous production. You haven't been married many times and probably were too distracted to take notice when you were. Come to this affair and see, in cold blood, what happens and how it turns out. Business and fun combined, with a splendid dinner besides. It sounds funny and there will be much to amuse but the basis of the whole is a serious demonstration as to how photographers in their respective specialization handle the same job.

A promise is a note payable on demand. Do not issue such notes carelessly.

J. A. Zinn, Jr., Gets Busy

When that 5000 meter, million volt broadcaster went east something was known to happen: and it did. The P. I. P. A. got its charter, its convention, the International Exhibits, the Nationals support and the Manufacturers' endorsement for its convention, and an advance sale of over $1500 worth of advertising and floor-space.

Your officers are doing their share. The members may now realize how much is up to them.

Red ink entries are a confession, a warning and a reproof.

Photo Finishers' Association of America

The Iowa Division is planning a State meeting either at Fort Dodge or Waterloo on or about February 20th.

T. R. Overfelt, of Terre Haute, Ind., and Foster of Lafayette together with four or five others are planning an Indian State organization meeting to be held in Indianapolis late in January or about the first of February.

Lee E. Paulman of Bristol, Conn., is working on a State organization meeting for Connecticut, as are also Messrs. Cunningham and Kelly for New York and Pennsylvania, respectively.

The Cleveland Association voted at their December meeting to affiliate with the National organization.

The Masters Association of Boston and vicinity, at their December meeting held at the Engineers Club in Boston, not only voted to affiliate with the Association but voted to use their balance in their treasury for Association work in the New England States.

Minnesota and Wisconsin are to have a get together meeting at La Crosse on January 15th at the Hotel Stoddard. At this meeting the advertising display which was shown at the Chicago Convention will be on exhibition.

The San Diego Photographers' Association at their December meeting voted to affiliate with the National Association, beginning with the new year. The San Diego Photographers' Association and the Masters' Association of Boston, together with the Cincinnati Association are the only three known groups of Photo Finishers to have been organized previous to the start of the Photo Finishers' Association of America.

The P. I. P. A. Meeting

What with Dennishawn Dancers, Picadilly and Berlin Professors, and such things, it is coming to a pass when the dinners and what comes after them will be worthy of public production at the Class A Showhouses. Holly Todd, our own Holly, demonstrated the Wold Air Brush the while your Editor kept up a clatter of Pattertalk to help deceive the eye. Julia Bennett danced to, and put a new soul into classic music, Pointdexter Throckmaurton of London, and Herr Rothkohl Meeretisch of Berlin did things with camera and chemicals that are not to be found in books, Miss Moulin performed on the piano like an artist and Norman Siller, of Hirsch and Kaye, demonstrated the Callier Enlargement. The attendance was one of the largest so far and as the February meeting is to be still more startling it is expected to pack the house.

Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

The Current Events

It certainly looks as though we started something when we mentioned to certain members that they try to secure a membership card for 1925 with less than three digits. Here it is, only the 5th of January and already the supply of "two-digits" is used up with a surplus of ten memberships that ran up to No. 109. We almost feel as though we should apologize for mentioning it as several who have paid up from three to ten days earlier this year are being assigned cards with higher numbers. It was a little thought, which we did not realize would be so effective.

Here's another angle. One enthusiastic four-star member out in Colorado wants us to so release our annual bills that the returns will reach headquarters about the same time. This would give those comprising the "Loyalty" class a real opportunity to compete for the low numbers. As it is, this good supporter, though he has paid up five days earlier, is getting a card twenty-nine counts higher: But we think a more expeditious method can be devised which will not involve so much segregation of the mail just at a time when the Secretary's Office is busiest.

Studios with 100% memberships—both partners as Actives and Owner & Employees,—payment of back dues for 1924 and 1923 to maintain consecutive standings and the above competition—all conspire to make the life of the Secretary very happy these days and strictly in accord with the wishes expressed on a bountiful crop of New Year's cards.

We might take this opportunity to thank our many friends for so kindly remembering us during the Holidays with their wishes of Prosperity for the Association and all the good things of Life for yours truly.

We will have the new Traveling Loan Exhibits ready for the road by the first of February and as the prospects are, there will be but four sets this year as against five last. This means we will have to have at least a month or six weeks notice to make appointments for them and not get into a jam by attempting too close connections. All that is required of members is to guarantee to prepay the expressage to the next exhibitor. Proper repacking, should of course be understood. Make application for an exhibit with the Secretary, P. A. of A. stating the dates or approximate time desired. We will exercise our best judgment in routing, to avoid long jumps and high express charges.

The competition for suggestions of a new name for the School of Photography, P. A. of A. closed December 31st with over one hundred inspirations filed. The most appropriate will be selected at the Board Meeting at Cleveland, January 12th and the winner of the $25.00 prize will be announced as soon thereafter as we can get it in print.

Executive Board Meeting

Thirty-five attended this meeting and the spirit shown presages a wonderful year and a great convention. That convention, by the way, is to be opened in Cleveland, Ohio, on July 27th, and will close on August 1st. Even with judicious discounting of the hopes and promises there cannot be a doubt that all preceding years are to be eclipsed by the gathering and program this year.

Mr. H. S. Miller, President of the Wisconsin Photographers' Association, and Mr. J. A. Zinn, Past President of the Pacific Northwest Association were formally presented. The later immediately proceeded to expound the place and importance of the P. I. P. A. on the map

of the world, and his request for a charter for the western body was loudly acclaimed. With equal enthusiasm the committee presented to Mr. Miller a charter for Wisconsin and the first day ended as a veritable love feast.

It was decided that only three conventions should receive National and Manufacturers' support this year, same to be the National Association at Cleveland, to open July 27th; the combination of the Missouri Valley, North Central and Southwestern Associations at Kansas City, opening date to be decided later; and the P. I. P. A. at San Francisco, California to open September 2nd and run four days.

The P. I. P. A. was authorized to operate under its own rulings as heretofore with a National Charter granted as noted above.

The Winona School name was decided upon as to be "The Summer School of the Photographers' Association of America." The title was suggested by Pirie Macdonald who thereby won the $25 prize.

Good Boy, Pirie!

Our Book Shelves

American Annual for 1925

The quality of this publication keeps up to standard. It needs to do so with the perennial joy that the British Annual brings in more or less the same field. As a matter of fact the American Annual is in a class of its own, covering, as it does, its selected subjects in what might be termed an abstract, semi-literary way, whilst the English book is typically concise, a formulary, a biographical, historical, technical and general photographic cyclopedia.

In the American Annual before us we consider the Photographic Review of 1924 made by Professor C. B. Neblette quite the outstanding article between the covers. It covers an entire subject for an entire year in such a way that the reader may go to the fountainheads of information and enrich himself with as much knowledge as exists or as little as he chooses. The diction is good and the arrangement in logical sequences.

There are two things on Gum Printing, one by Victor S. Matson and another by William Gordon Shields. Both are masters at the process and while covering the same operations each seems to supplement the other, profitably.

Of especial interest at this time is the elucidation of the meaning of and ways to the Resin or Resinotipia Process. Joseph Petrocelli, a master pictorialist who has attracted much notice in recent Salons and who works in Resin explains fully and minutely the method and history of a medium that is not unlikely to supercede the bromoil.

Our dear friend A. H. Beardsley fills four and a half pages with an essay on "Why Read the Photographic Magazines" and makes one wish there had been four and a half pages more. The subject suggests something less and something different than the text supplies for every paragraph is in form that much a part of a liberal education. There is a laying down of broad and basic principles that apply to reading of any subject so that one may profit by the reading and get most out of the subject.

H. Y. Summons, Esquire of Virginia Waters, England, tells how he makes those wonderful pictures which have delighted us for years, by way of paper negatives. Biographical narrative and examples of Mr. Summons' best prints appear in this or shall appear in a future issue of Camera Craft.

We might speak of every article from cover to cover and simply deal out deserved praise. The final judgment, after all, must be the readers'. The sale has always been large and there will be plenty of judges to serve up the praise we hereby pass up to them.

Materia Photographia

The full title is Materia Photographia, a Dictionary of the Chemicals, Raw Materials, Developing Agents, and Dyes Used in Photography, by Alfred B. Hitchins, Ph.D., F.R.P.S., F.R.M.S., F.C.S., F.Ph.S.L., and Member of the Motion Picture Engineers. The title of the book and the degrees of the author are somewhat formidable but the book itself is far from that. A more compact, complete, neat, tight volume we have never had in hand. Used in connection with a dictionary of formulae it becomes indispensible once the worker has become used to proceeding with full understanding of what he is doing and the nature of the material with which he is working.

The paper is fine, typographically perfect, arrangement self-indexed, and the 96 pages are all kernel—there is no husk. The price is 50 cents in paper and $1.00 for the cloth bound. The publisher is our well known contemporary Frank V. Chambers, 636 Franklin Square, Philadelphia.

"The British Annual — 1925"

This year the British Annual may be said to have surpassed its best own precedent. The variety of subjects has not been increased but those subjects dealt with have been covered in a way that shall serve as a precedent for all times to come.

When Mr. George E. Brown, F.I.C., the Editor takes pen in hand and let all who would profit forsake any other occupation and concentrate on the reading. So, "The Plain Facts of Lenses" will be found to answer every question, to bring up particulars not often questioned, and to suggest knowledge to be gained, only, by practice. It is scientifically, accurate, logically sequential, popularly simple. If more can be said in praise we have overlooked some of the merits of the article.

Two new departments, or if not new then newly arranged, and inexpressibly better arranged—consist of "A History in Brief of Photographic and Photo-Mechanical Processes" and "Chemicals". The former begins with the first practical application of Davy's discovery, or rather elucidation, of a then long-known principle of the actinism of light and sensitiveness of silver in conjunction with organic substances: Wedgewood in 1802. Following the course of photographic history through Niepce, Daguerre, Talbot, Herschel, et al, to the year 1899 when Levy produced his screen and etched his first Mezzo Tint Plate which we know as the Half Tone Cut. A thumb-nail history, if you will, yet, were we put to it and dishonestly inclined, we could with no other "Crib Book" pass Oxford on Photographic Data for a Thesis.

The chapter on chemicals deserves more space than we shall and can give it. It is a book in itself—a handy manual.

Were we limited to one book a year our choice should be the British Annual. And were the price twenty shillings instead of two, that should not deter us from the investment, for it is all meat and no husk. Even the advertisements are valuable and, oddly enough, interesting, as an epitome of progress.

A Unique Book on Library Work

There is before us as we write a little book that held us from cover to cover after intrigueing our curiosity with its form and color. It has the intense orange color, that no orange ever had, for covers and fly-leaves: the text is a generous ten point old-style on laid book: And, it is all logically arranged, interesting as information of the most intimate sort, historical, and good English. Stress that last qualification. Books in orange dress and uncut edges do not always live up to their Morris format. In "The Beginnings and the End of the Best Library Service in the World" Laura Steffens Suggett gives us much that is worth reading in such form as makes the reading all enjoyable.

Comparatively few people are interested in the machinery of library conduct, but everyone is vitally interested in the upkeep of that system of free use of books which is second only to our public schools in the upbringing of youth and the betterment of citizenship. With which thought we leave it to our readers to decide whether this little orange covered book should or should not be a part of their own immediate education.

A. M. Robertson Bookstore, San Francisco. 89 pages Flexible Board. $1.25.

Club News and Notes

Club Secretaries and Others will oblige by sending us reports for this Department

Forthcoming Exhibitions, 1925

March 1st to 31st, 1925—Twelfth Pittsburgh Salon, P. F. Squier, secretary, 237 Ave. B, Westinghouse Plan, East Pittsburgh, Penna. Entries close February 2nd, 1925.

March 3rd to 31st, 1925—Portland Society of Art, Portland, Maine. Oliver P. T. Wish, Secretary-treasurer, L. D. M. Sweat Memorial Art Museum, Portland, Maine. Closing date for entries February 18th, 1925.

March 7th to 31st, 1925. Buffalo Camera Club, Sixth Annual Salon to be held as usual in the Albright Art Gallery. Lester F. Davis, secretary, 463 Elmwood Ave., Buffalo, New York. Entries close on February 9th.

June 20th to 27th, 1925. Java, Dutch East Indies International Exhibition of Photography, E. J. G. Schermerhorn, secretary, Boengsoeweg 50, Bandoeng, Java, Dutch East Indies. Closing date for entries June 1st.

The Manchester-Liverpool Associations' Salon has been postponed and both date and location will be announced in a forthcoming issue.

The Art Center

On Fifty-Sixth Street of little old New York, the artists who specialize in illustrative work and their natural comrades the Pictorial Photographers of America hold forth in a glory of their own. Of the latter there is always much news to tell, the latest being a plan to have members send their prints for criticism and to cover this a special subject has been assigned to certain of the ultra-proficient as herewith; Bromoil, Dr. A. D. Chaffee; General, J. P. Edwards; Aerial and Still Life, I. W. Martin; Landscape, Anson Herrick; Child Portraiture, Mrs. J. D. Drew; Press Illustration, W. H. Zerbe; Architecture and Enlargements, J. W. Gillies; Portraiture, Miss Mary B. Hervey; Resinpigmentipia, J. Petrocelli. Doubling on certain subjects, we have that western master of bromoil technique, L. A. Goetz, to deal with the subject in which he so recently but completely has achieved a front position; Miss Margaret Watkins, Still Life and Portraits; and William Gordon Shields to supplement Dr. Chaffee and Mr. Goetz on Bromoil. Mr. Shields has also assumed Gum Bicromate and we hope he may do considerable proselyting for that process which deserves a greater popularity in a time when oil and resin are getting more attention than they deserve.

Newark Camera Club

Still the prizes continue to come to members of this body. In Los Angeles a total of four acceptances, in San Francisco six, in Seattle thirteen. R. B. Azderian, L. F. Bucher, Henry Hall, Doctor J. B. Pardoe, and W. L. Woodburn carried off the honors mentioned. This is not surprising when one knows of the continual, unflagging interest of the individuals composing the club and the round of photographic and social activities they are offering as a means of spreading the gospel of high standards and fine arts.

The Macbeth Gallery

New York City offers many things to pictorial photographers besides its Greenwich Village, its Yiddish, Italian, and Russian quarters, and the sordid picturesqueness of its other purlieus. The art galleries are a constant source of education and delight. Not least among these is the Macbeth on Fifty-Seventh where the greatest American painters love to hang their newer pictures. What a Mecca for the photographic student! What an incentive! In December, Child Hassam, N.A., hung his ever-greater and greater works. In February, Charles H. Davis, N.A., and Teber Sears are to be viewed, and next month Edward W. Redfield.

Child Hassam will be dear to us as long as he gives us our own people and our own troublous scenes on canvas. His "Messenger Boy" series will descend to posterity as the sublimity of O. Henry (rather a far-fetched simili but illustrative, too, if your sympathy be subtle) on canvas.

Pictorial Photographers of America

The Pictorialists are functioning in more ways than the severely artistic these days. The social side of life has been stressed the while. A Concert and Dance at the Art Center given by the Stowaways furnished the opportunity for a gathering last month. Mr. Henry Cowell played his own "Ultra Modern" music and while we, as erstwhile musician know our Strauss and Debussy we surmise Mr. Cowell has something of Cubist Music to offer the more graphic artists who made his audience.

Mr. Meyers B. Jones, Chairman of the Brooklyn Institute Photographic Section, opened the first January meeting with a private viewing of his work, and Mr. Frederick Dielman, one of the veterans of American art, was the speaker of the evening. The programs are certainly alluring and we, at this remote side of the continent wish Aladdin's magic rug were ours so that we might fly with the speed of a wish to New York, spend several of the evenings at the Art Center, flying back again with equal promptitude for our day's work here.

The Brooklyn Institute

The one-man show at the Brooklyn Institute during December was of the work of Milliam Elbert MacNaughtan, the president of the Department of Photography. It is so seldom the Mr. MacNaughtan can be persuaded to exhibit his prints, that everyone particularly enjoyed this exhibition of his fine landscapes. Mr. MacNaughtan showed thirty-three prints nearly all of which were on hand-coated platinum, a few of his latest subjects being on chloride. The subjects ranged from his earlier and now familiar "Connecticut River" and "In the Berkshires" to his most recent groups of "Marshland", "Peconic Bay" and "A Deserted Village". These last three subjects were each represented by several pictures and all reflected the characteristic charm and imaginative feeling for which Mr. MacNaughtan's work is known and appreciated.

The work of Dr. J. B. Pardoe will be on view beginning January 12th and that of Miss Vera Prosilova, a young portraitist from Prague, beginning February 9th.

The classes continued their work regularly. Mr. Zerbe gave two of his public Friday night demonstrations on "Decorative Photography" and "Copying Methods", which were well attended.

At the second December session of Miss Lauffer's class, Morris Greenberg, well-known art lecturer and instructor, gave a talk on "Subordination in Portraiture for the Photographer" which was very interesting. His first thought was to name four essentials for producing pictorial photographs—an inherent love of beauty, imagination, technical knowledge, and a knowledge of composition. Under composition he suggested several important elements to be considered—dominance, fitness, rhythm, and subordination—and demonstrated with a series of prepared illustrations the principles of subordination, as applied to various arts, but all pointing back with ideas touching photography.

Seattle Camera Club

Our Japanese fellow photographic enthusiasts have always taken a leading place in the activities of the art and science of the Camera and it is not surprising to learn that in Seattle, Washington, some thirty of them have organized the above club. Doctor K. Koike who is most highly respected in his profession has found time and interest sufficient to accept the Chairmanship for the year and Mr. Y. T. Iwasaki is the Secretary. It is the intention of the organization to invite Americans to join and to affiliate with other local and national photographic bodies for the common good. They have already issued a booklet of rules that sounds a high note in ethics and practice, and a magazine worthy of note which exploits what Japanese have achieved in the photographic field in the past year. Banzai! And if our readers are appreciative they will join us in a gracious Sayonari.

California Camera Club

The January issue of the Club Organ, "The View Finder", appears with a New Year Greeting from the President to the members and the between line sentiment is so warm and sincere that it is easy to see why and how Mr. Horace Hirschler has found the club into a cohesive body and created a feeling of true fellowship that at times in the past inclined to lapsing.

The January programs were of unusual interest. From the first to the fifteenth the walls were graced by the work of F. Ogasawara, a Japanese photographic artist from Portland, Oregon. From the fifteenth to the end of the month Mr. James N. Doolittle, erstwhile and for many of his novitiate years of San Francisco, now of Hollywood, California, had a collection of his later pictures hung. Mr. Doolittle is known internationally as one of the ultra-moderns in pictorial circles.

Going back to December, we are pleased to report what transpired too late for the records of the January issue of Camera Craft, to wit: a lecture by Mr. Beane H. Dickason, official lecturer of the Canadian Pacific Railway, on "Round the World With a Movie Camera." This was illustrated by several reels and the packed hall attested to the drawing powers of animated pictures. Those who attended are unanimous in saying that they left for home with a feeling of just returning from a journey round the world. The illusion was vivid and intense.

It would be less than justice to pass unmentioned the wonderful Christmas decorations of the headquarters, which were the achievement of Miss Emily LaBarca. This loyal lady spent many evenings designing the whole and making the flowers and other properties, gathered the greens with her own hands and supervised the placing of every item. A spirit like this can move mountains. May it impress its example on some of the members who use the Club most and give least toward its betterment.

Chicago Camera Club

Great doings on New Year's Eve. Noise and music: A real orchestra to dance to, mind ye all. And special features of entertainment. This is how the Editor of "The Exposure" captioned the affair:—"A great noisy, rip-snorting, joyful, colorful, zestful, unique, and thrilling party." Adepts at Cross Word Puzzles please suggest more adjectives, we fall down on the job.

On the tenth a banquet, on the fourteenth a Travelogue by Mr. Harry Wells illustration by the speaker in Autochrome, on the twenty-first a reception to that unique national character Frank Hohenberger, who gives his address as Nashville but who is more likely to be reached at General Delivery, United States of America, and on the twenty-eighth an illustrated lecture by the Honorable Frederic Seibert, representative of the Canadian Government.

Speaking of the Club Journal, "The Exposure" we are impelled to say that if it grows much larger and better we shall develop a jealousy that shall make us positively spiteful. Seriously, we want to commend the officers and members for their achievement and wish them all sorts of luck and continued improvement all along the line.

American Institute Exposition Date Changed

Owing to the large number of applications for booths and an earnest appeal from exhibitors for more time to prepare for the Exposition, the Committee has decided to advance the date of same to Monday, April twenty - seventh, Nineteen twenty-five to Saturday, May second, Nineteen twenty-five inclusive.

The hall will be open Monday evening, April twenty-seventh, Nineteen twenty-five at eight o'clock and on the following days from eleven A. M. to eleven P. M. All exhibits shall be completely installed and ready for display by five P. M. Monday, April twenty-seventh, and shall remain open for display throughout such hours as the management may designate between Monday, April twenty-seventh, and Saturday, May second, and until such hour on Saturday, May second, as the Management may require.

Make applications for booth allotments as early as possible to Exposition Committee, American Institute of the City of New York, 322-324 West Twenty-third Street, New York, N. Y.

A Photographic Digest

Edited by H. D'Arcy Power, M. D.

A Cure for Blisters

Nowadays one seldom hears of emulsion or colloid blisters on development papers, but when they do appear the cause can usually be traced to (a) the fixing-bath being too strong, (b) too long immersion in the fixing-bath, (c) too great a difference in temperature of the various solutions and washing water. In quite a different category, however, are paper-base blisters, when the paper base itself becomes locally disintegrated, the blisters being most prominent on the back of the prints. It is a simple matter to detect the difference between a paper-base blister and a colloid blister, by opening it up with a knife and examining the under-side. A paper-base blister will have particles of the base attached to it, whilst an emulsion blister will be fairly clean and transparent. The orthodox methods of curing emulsion blisters with alum or formaline are seldom effective with paper-base blisters.

Recent investigations of complaints of paper-base blisters revealed the interesting fact that all these complaints came from towns where the water is decidedly "soft", as shown by reference to the Water Analysis Report. Here then was clear evidence that the manufacturers of the sensitive material were not to blame, and this evidence was further supported by the fact that samples taken from a batch of paper which was known to blister in soft water, when sent to photographers in towns where the water is hard, did not show blisters.

We then carried our investigations further and followed them by practical tests. By using water that might be termed "all soft," i. e., distilled water for making up developer and fixing-bath, followed by washing in distilled water, the result obtained on some sheets of the same batch of paper was a fine crop of paper-base blisters. Further tests were made by adding a small quantity of sulphate of lime to the fixing-bath, with the result that blisters were no longer in evidence, but a new trouble was introduced in the shape of a deposit upon the surface of the prints.

We next tried the addition of magnesium sulphate (Epsom salts) in the proportion of half-an-ounce of the ordinary commercial Epsom salts to the pint of fixing-solution. The result was satisfactory in every way, there being no blisters or injury to the surface. The method was then suggested to several photographers whose "town" soft water was the cause of occasional paper-base blisters, and they report that the method works most satisfactorily.

We are so accustomed to regard any water that is not distilled as containing "impurities", but ordinary tap water is good enough on the whole for mixing developers, fixing-baths, etc.; the small quantities of impurities may only result in the solutions not being perfectly clean and bright. The quality and degree of hardness of water supplies in our principal towns vary very considerably. Hard water is caused principally by the presence of salts of lime and magnesia dissolved in the water in the form of carbonates or sulphate, and these can be partially deposited from the water by boiling. The waters of Glasgow and Manchester are almost as free from these calcium and magnesium salts as distilled water, but photographers are finding that their absence is a somewhat doubtful blessing. Epsom salts, if purchased in bulk, are very cheap, and should find a place in the workroom of every photographer who lives in a district supplied with soft tap water.

(British Journal of Photography.)

Soft-focus with Anastigmats

Further details are now available as to the nature of the Goerz "Mollar" lens attachment which, as briefly noted in a recent issue, has just been introduced as a means for the conversion of a fully-cor-

rected anastigmat into a soft-focus portrait lens. It appears that, as we presumed, the effect of the attachment is to disturb the corrections of the principal lens by re-introducing chromatic aberration. This is done in such a way that, with the "Mollar" lens in position, the main image formed by the highly actinic blue rays lies in the same plane as the visually sharp image thrown by the principal lens alone, while the corresponding images formed by violet and yellow rays lie respectively slightly in front and to the rear of the principal image. The consequence is that, by the mere attachment of the "Mollar" lens, the orginally sharp image is converted into one having the pleasing softness distinctive of chromatic aberration, produced by the blending of the sharp main image with the somewhat diffused images formed by rays of longer and shorter wave lengths. The degree of softness can be controlled at will, for not merely is the device made in three grades of dispersive power, but the use of plates of varying colour sensitivity provides a further means of control. The increased depth of field which characterises this combination follows as a direct result of the colour dispersion, for the blue image of a white object at the point of critical focus will be coincident with the violet image of an object slightly nearer and with the red image of one rather further distant. The convenience of such an attachment, which confers the facility of employing a fully-corrected anastigmat as a soft-focus portrait lens of variable diffusion, will readily be appreciated by portrait photographers to whom a separate soft-focus objective represents a considerable expense.

British Journal of Photography.

New Toning Methods for Development Papers

Two new methods of toning prints on development papers to warm brown, purple brown and sepia tones by means of hyposulphites (or "hydrosulphites"), either in acid solution or in conjunction with an alkaline solution of selenium, are indicated by the inventor in a recent number of "Photographische Industrie." In view of the great confusion which exists in the popular and academic nomenclature of these sulphur derivatives, it should be made clear that the term "hydrosulphite" denotes the infrequently used compound of formula $Na_2S_2O_4$, correctly named hyposulphite, which is to be clearly distinguished from "hypo," or sodium thiosulphate $Na_2S_2O_3$, popularly termed "hyposulphite."

It has long been known, following observations made by MM. Lumière and Seyewetz, that an acidified fixing solution is capable of producing a sulphur-toning action which, though not very suitable for development papers, will give very interesting purple tones on printing-out papers. The toning, when any such effect is produced at all, takes up a great deal of time; and, if it is to be made more reliable in its action, the process must be modified, which, in turn, makes it still less convenient.

While working with some physically developed gaslight prints having a bright yellow to brown deposit of colloidal silver, I happened to try to tone these prints with hydrosulphite and dilute sulphuric acid. Toning set in strikingly, quickly and energetically in a way that I had never experienced when using the slow Lumière method of toning with hypo and dilute sulphuric acid. This observation at once led me to try this new method of toning with hydrosulphite on the less easily toned development papers. The first attempt to apply the method proved successful, despite the fact that the toning certainly took a very long time, from 15-40 minutes, according to the paper, and also that the smell produced by the decomposition of the hydrosulphite is decidedly unpleasant. The action proceeds, however, so surely and steadily, and gives such very pleasing warm, brown, purple-brown and sepia tones, according to the paper used, that it is certain to find favor with some, especially since there is no need for any heating, as in the hypo-alum method.

A good toning solution, which can be varied, if desired, in the matter of concentration, is formed by a solution compounded as follows:—

Sodium hydrosulphite, 1 to 2 grams. Oxalic acid (5 per cent solution) 10 to 30 c.c.s. Water, 150 c.c.s.

The milk of sulphur, which is produced during the toning, has as little harmful influence on the print as in the case of alum toning. The process has been protected, but the chemical preparations necessary for this very cheap toning process are to be placed on the market.

Another new protected toning solution which equally owes its origin to hydrosulphite includes selenium as toning agent. The liquid is prepared by the addition of hydrosulphite to a boiling or hot suspension of selenium in alkaline solution. The hot alkaline solution seems to cause the hydrosulphite to decompose differently, as compared with a cold solution. At any rate, at the moment of its mixing with the hot soda solution it has a much greater power of dissolving selenium than in cold solution or on subsequent boiling, after it has already decomposed in the cold to bisulphite and thiosulphate. Also, in contradistinction to the reddish and extremely dilute liquid produced with a cold solution, the selenium compound which is formed by the sudden addition of hydrosulphite to hot soda solution is green-brown in color and can be made exceptionally concentrated. The new method of preparation may, therefore, be said to introduce an entirely new method, which does not correspond in any way with the well-known Mimosa process, in which selenium is dissolved in neutral or acid sulphite.

A. Steigmann, in B. J. P.

The Amateur and His Troubles

Conducted by Sigismund Blumann

Choosing the Camera

A very bright and practical young woman called on us for advice, recently, as to what camera to purchase. She stated that she was prepared to buy the best at the outset but did not propose to invest in several and so wanted an outfit, both camera and lens, that should come nearest to averaging best for general purposes.

Odd as it may seem, we had never considered the subject in quite this way. Like most of us, our upward and onward course had been marked by mileposts of acquisition: another camera, a new lens and so on. We have accumulated plate-cameras, roll-film cameras and reflecting-type-cameras; Rapid Rectilinear, Semi-corrected, and anastigmat lenses. From the hill-top of this rich experience we were suddenly called upon to express a choice and a preference. We must say in definite terms which of our pets we loved best. Those of you who know what that means will appreciate the dilemma.

To pass over our cogitations and the logic that lead to a decision, we will plump on the conclusion. If we had to forego all but one camera and one less we feel we should retain the one that is known in this country as the Graflex and in Europe as the Reflex type and the f4.5 anastigmat fitted to it. It is portable, self contained, easily reloaded, gives the advantages of seeing the image on the ground glass and right side up, to the fraction of second of releasing the shutter, it serves for landscapes, still-life and portraiture, it is more rapid than any other form of box and with its ground glass back may be used on a tripod.

We were as surprised at this decision as if someone else had made it, but afterthought and mature consideration finds us still of the same opinion. It is not the wisest choice for the beginner: The novitiate period should hold its apprenticeship to the various and simpler forms, yet—having no choice but one, that must be, in our opinion, the reflecting type of camera with an adequate bellows draw and a rapid anastigmat of the proper focal length.

Efficient Negative Filing

After trying several methods of filing my negatives, I believe that I have hit the ideal system as far as amateur negatives are concerned.

I have several negative albums or books with numbered transparent envelopes, 100 in each book. My negatives are all numbered in India Ink in the upper right hand corner in such a position that they do not print. During the Winter months as I have spare time, I make up my "key" album, which consists of a large cheap album, and instead of making D. O. P. prints I buy the cheapest kind of blueprint paper, print several at one time in a large frame, saving considerable time and expense as the dark room, developers, fix, and the more or less expensive paper is not used.

Ordinary architects' blue-print or brownprint paper is just the thing and can be purchased very cheaply from any architect or if you are in a large city from a dealer in drawing supplies.

No attention need be paid to detail or quality in the prints, neither is a mask necessary as they can be trimmed to the picture edge. These prints are glued or pasted in the key album in numerical o edrrto correspond with the respective negative and are numbered conspicuously so that no trouble is experienced in finding your key.

In choosing your key album, get a large one and paste your prints on both sides of each leaf. In that way you have as many prints before your eyes as possible and the desired picture can be more easily found.

With your key album and your negative albums you will find very little trouble in locating any negative in your collection. A few hours spare time each year in keeping your albums up to date will repay you many times.

R. L. McColm.

"The How and Why of Hyperfocal Distance"

The term "Hyperfocal Distance", while often used by the camera manufacturers is a high-sounding, mysterious combination to the average amateur. But its operation and use is very simple and with the aid of the two figures herewith it should be readily understood.

Take your lens L of, say, five inch focus: Now, if you focus with the lens wide open, the absolute focus of extreme sharpness will fall at the point F, but due to the short distance of the focal length, five inches, everything within several feet of the object focussed upon will be in focus enough so as not to appear fuzzy in the finished print. This distance on the plate side of the lens is represented by the points A B.

Now, stop down your lens and you will lengthen this distance as is readily seen, between the points A B.

This stopping down puts near and far objects in practically the same focus, due to a narrowing of the cone of light, which caused the converging lines of the cone of focus to come closer together and consequently lengthens the hyperfocal distance. Of course the point of absolute focus is not changed but the fact that the cone of light has been narrowed causes the distance of effective focus to increase.

From this it can be seen that if we carry this stopping down process far enough we will secure a universal focus lens, which fact is taken advantage of in the fixed focus cameras and accounts for the fact that a fixed focus camera cannot be made to work at a large diaphragm opening, as the larger the opening, the wider the cone of light and the less the hyperfocal distance, and more critical the focus of the lens.

Remember, the larger the lens opening the more careful you must be in focussing your camera.

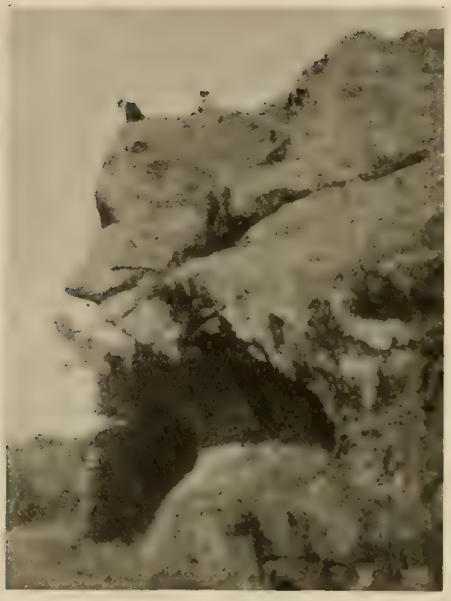
R. L. McColm.

Films Wrinkling in Enlarger

In your November number, page 563, I note one of Mr. Larrance Page's objections to films is that films wrinkle or pucker when placed between two pieces of glass in prolonged time in making enlargements. This is caused by the intense heat of the Parallex reflector on the two pieces of glass.

To overcome this, I use but one piece of glass that faces the reflector. On the side facing the lens I had a narrow strip of heavy brass or German silver made the width of the rebate of the film which holds the film firmly in place, permitting ventilation on that side and thus overcomes any tendency to wrinkle, curl or pucker.

Samuel Adelstein.



The STONE FACE By JACKIE REED

The Great Stone Face of Napa

If little fourteen year old Jack Reed of Napa does not develop into a newspaperman he will have been lured by something better from a profession for which he is already fitted. With two fellow Boy Scouts he roamed the byways of his home county and on the road leading past the Monticello grade found this picture. To snap so prominent and curious a landmark is not in itself enterprising, but the data submitted with the picture is enlightening.

Says our little correspondent—

"The Rock Face known to us as the 'Dutchman's Pipe' is about five miles east of Napa City. Many years ago two men, H. H. Napp and S. C. Noyes put a wooden pipe in the mouth of this curious stone face but it was shot down by hunters with ammunition to spare. When this was done several times they had a pipe made of sheet-metal and after drilling a deep hole between the lips they cemented the thing securely. The stem of this pipe is two inches in diameter."

Appended to this manuscript information is a clipping from a newspaper which tells that at times the nearby residents light a smudge in the bowl and that then smoke seems to come from the pipe and the lips of the grotesque stone face.

Tray Kinks

Those waxed cardboard trays that are included in developing and printing outfits don't last very long, but if given a coat of black asphaltum varnish, both inside and out, they will be found to give as good service as a rubber or composition tray and they will not break if roughly handled.

Speaking of trays, have you any of those perfectly flat bottom ones to which your plates stick tight and resist all efforts of finger-nail to lift due to the suction? If you have, just drop in a small bone or shell button next time you develop a plate and your trouble is ended, as the button keeps the plate from hugging the bottom of the tray.

R. L. McColm.

LARGE TRAYS—Trays for developing, fixing, and washing very large pictures can be made quite economically and easily by making a frame, the size of the tray desired, out of shingle rib, which can easily be obtained, and is about one by two inches. After constructing the sides of the frame, tack on white oilcloth leaving the center very slack so that the depression will be deep enough to hold the solution. A large box lined in this manner makes an ideal fixing tank and will last for some time. If a more permanent receptacle is desired use heavy canvas and give several coats of black asphaltum varnish.

Instead of smearing paste over the whole back of the print, just touch each corner and in large prints the center also, with a small drop of glue, then mount and place under a weight. The glue should be placed about a quarter of an inch in from the corner of the picture, as the pressure in mounting will spread it. Prints so mounted will lay flat and will not buckle.

When a shutter equipped with a cable release fails to work, look first to the release. Remove it and see if the finger release operates shutter properly while the cable release is off the shutter. If it does, the cable release is at fault, and as they are practically impossible to repair, throw it away and buy a new one. It will cost no more than one roll of films and may save you many spoiled pictures.

Notes and Comment

Wollensak Enterprises

Timeliness and originality are elements of successful advertising which the Wollensak people recognize and utilize to the full. Their latest booklet "Lensology and Shutterisms" contains portraits of the Presidential Candidates made with Wollensak Lenses. The reading matter is interesting and to the point and there is a dry humor, not untimely either, in the epigram on the back cover: "Drink to me only with thine eyes," must mean to take a look at the Milky Way through the Biascope.

Reversal in Films

The Cine Kodak News, published by the Eastman Kodak Company in the interest of amateur motion pictures, describes in the November number the "reversal method" by which the negative film is changed into a positive. This is the chief characteristic of their 16 mm. film and is a great factor in cutting down operating cost of their outfit.

The reversal is a chemical process, the film being first routed through a series of upright tubes containing solutions that develop it strongly. This results in an unfixed negative. Exposed grains have become black. Unexposed grains do not develop but remain sensitive in character and white in color.

In the third step the dark metallic silver image (the negative), made from the exposed grains, it dissolved out by a solution termed the bleach bath. This leaves behind a complementary positive image of unexposed silver bromide.

The film is then re-exposed to light. This makes the remaining silver bromide grains developable.

After the re-exposure the fifth step is to pass the film through another series of solution tubes for developing, fixing and washing in the usual way. This last development acts only on the grains that were not exposed in the camera but were affected later by the re-exposure described in the preceding paragraph. In development these grains become black, of course.

Thus the grains that were black in the negative are dissolved away and those that were white in the negative are blackened by re-exposure and development, making a positive ready for the Kodascope.

This process is so nearly automatic that only three men—"loader", "printer", and "take-off" — are required. Development, bleaching, re-exposure, redevelopment, washing and drying are all carried on in the machine.

At the foed end of the machine, the "loader" splices the incoming film to the tail of the last one. It then unwinds from the roll and proceeds at an even rate through a series of upright tubes containing the chemical solutions.

Following its first development the film is re-exposed by the "printer". After that it continues through a series of upright tubes where it is developed again, fixed and washed in the regular way. Next it is routed into a drying cabinet, the last step before the "take-off" man breaks the splice.

Is Photography a Real Industry?

In the language of Hoi Polloi "We'll say it is". The following report while dealing with the year 1922-1923 has just been released by the Department of Commerce, Washington, and is official.

CENSUS OF MANUFACTURES, 1923

Photographic Apparatus and Materials

Washington, D. C., December 4, 1924.—The Department of Commerce announces that, according to the data collected at the biennial census of manufactures, 1923, the establishments engaged primarily in the manufacture of photographic apparatus and materials reported products valued at $71,828,028, an increase of 1.7 per cent as compared with 1921, the last preceding census year. The principal products of the establishments covered by

this classification are cameras, motion-picture cameras and projection machines, photostat apparatus, blue-printing machines, flash-light apparatus, tripods, film rewinders and reels, plateholders, developing tanks, shutters, sensitized paper and cloth, sensitized cards and novelties, developing and other chemicals, dry plates, films, photographic mounts and frames, flash-light materials, lantern and stereopticon slides, sensitized ferrotype plates, and sheet gelatin.

Of the 111 establishments reporting for 1923, 36 were located in New York, 15 in Illinois, 11 in Pennsylvania, 10 in Missouri, 9 in California, 6 in Massachusetts, 5 in Indiana, 4 each in Minnesota and Ohio, and the remaining 11 in six other states. In 1921 the industry was represented by 136 establishments, the decrease to 111 being the net result of the loss of 44 establishments which had been included for 1921 and the addition of 19 which were new to the industry. Of the 44 establishments lost to the industry, 15 had gone out of business, 13 reported products valued at less than $5,000 (no data are tabulated at the biennial censuses for establishments with products under $5,000 in value), 11 were idle during the entire year, and 3 had been engaged primarily in the manufacture of photographic apparatus and materials in 1921 but reported other commodities as their principal products for 1923 and were therefore classified in the appropriate industries.

The statistics for 1923 and 1921 are marized in the following statement. The figures for 1923 are preliminary and subject to such corrections as may be found necessary upon further examination of the returns:

The Book of Artura

The Defender have just issued to the photographic fraternity a new booklet on Artura which will prove handy in every way. It is of what has come to be the standard size for such literature and contains in compact form all that is to be said for a product and how to use it. The paper remaining as it was, an outstanding commodity, retains the well known formulae and modus operandi. It will please the lovers of Artura to be assured that the paper is as it always was and is as readily obtainable as ever.

Artura Paper Distributors

An announcement has come to us telling that the enterprising firm of Hirsch and Kaye have been made distributors of this product for their territory. Artura Papers are known for their peculiar excellence and with the prestige of this long established and highly esteemed firm at the selling end an unusual impetus to the demand may be expected.

The Informant

We have received the fifth number, seventh volume, of this remarkable little house organ from its publishers, the Zellerbach Paper Company. As users on a rather large scale of papers we are of course specially interested but if this pamphlet could be placed in the hands of every paper jobber and retailer it should be for their good. Incidentally this issue is profitably instructive to the photographer in showing various factors in intensive advertising.

A Chance to do a Noble Deed

In Mt. Vernon, New York, is, a heroic invalid who for seventeen years has suffered the agonies and irks of paralysis without complaint or bitterness. He is a man of refined tastes and sensibilities and in his prime was an artist photographer. It is his good fortune to have a wife who waits on him every hour of the day and as may be surmised, her existence is susceptible to any cheering influence that may be brought to bear.

If some of our readers will send such prints as they think may give pleasure to these noble souls, they shall find a reversion of much of the joy they give to themselves. We give the facts and the name and address as it was given to us. George Reed Stevens, 36 West First Street, Mt. Vernon, New York.

The Focus

From Hirsch and Kaye of San Francisco, California, comes the first issue of their house organ called by the above title. It is in its infancy, only a four page leaflet, but rich in matter that is profitable reading and of worthy English. There is a sincerity in every line and a delicate sentiment pervades the entirety that promises it a healthy growth.

Milner Indicator

On our desk is something new and of such decided usefulness that we are compelled to wonder how Graflex users ever got along without. It is the Milner Quick-set Indicator. This device is about the diameter of a silver dollar, which by the way is its price—and of stamped and engraved brass and is intended to be attached to the side of the Graflex on which the knobs and adjustments are which determine the tension and slit. A mere fraction of a turn tells just where to set both factors to any desired exposure. It will no longer be necessary to turn your camera about till the lens faces you, then turn it back to make the setting. The quickest form of camera now becomes the quickest made ready.

Wold Air Brush Catalog

The Wold Air Brush Manufacturing Company have just issued a new catalog which we recommend every present user of that mechanism and every prospective purchaser to obtain and study. To the former list of types and parts have been added some later models and newer supplies. It should prove profitable for professionals and amateurs, too, to look over the pages of this booklet and see if new vistas of profit and amusement do not open to their vision.

Kranseder Plates

It was our privelege lately to receive some sample plates from the above named German firm and a trial impressed us with the speed, the fine grain, and the rapid fixing qualities of a line with which we were unfamiliar up to the time.

True Japanese Art

We gratefully acknowledge the kindly feeling and thoughtfulness of Mr. M. Fijiyama of Tokyo, Japan, in sending us a portfolio of prints in color from woodcuts, distinctly the work of native masters. They are reproductions made by hand of historic artists long dead and gone and the tissue inset to each picture gives the history of the illustration and the maker.

While this is not photographic we feel that the arts must ever recognize their sisterhood, and we are compelled now and then to refer to other members of the sacred family of nine than the one Muse of Photography. Especially when that member is also representative of the graphic arts.

Photographic Papers

Never in the history of photographic manufacture have more varieties of truly fine papers been on the market at one time. The Eastman Kodak Company with a world market in their vest pocket, having disposed of the wonderful Artura line are strongly intrenched behind the bulwark built of Eastman Bromides, P. M. C., Vitava, Velox, and Azo. The Ansco Photo-Products Company have risen like Phoenix from ashes to a very healthy, very aggressive bird, indeed, and are getting behind a list of Chloro-Bromides and Chlorides, Cyco, Noko, and others, that demand respect and command patronage. The Defender Company, wide awake after a sort of hibernation, disclose a power that astounds the industry. Redivivus, they are rampant in the field with what they have gotten by purchase as well as with their own goods. Haloid, persistent and patient, is making new friends and keeping the old day by day with a product that does them honor. Gevaert sweetens the market with a magnificient series of papers covering every requirement. In the middle west Kruxo calls softly but insistently and is heard over the broad expanse of the land, with its old reliable grades and quality. In the extreme west a young giant stretches his muscles and begins to feel his strength as the Dassonville Photo Paper Company puts additional grades to its revolutionary Charcoal Black Parchment-like Bromide .

As a flood of excellent papers come also from foreign ports we are lead to ask if they can all survive. We think so, for variety must in this matter as in life, be the very spice of life and it is conceivable that the photographic market may prosper the better for a little spice. Trade is stimulated by competition. It is a paradox that transcends cold reason, that the more photographic material there is offered the public, the more it buys and uses. Instead of fighting for a limited field it would seem that effort of this sort enlarges the field and gives plenty to all who deserves a part thereof.

International Photographic Association

Officers of the I. P. A.

F. B. Hinman, President, Evergreen, Jefferson County, Colo.

Louis R. Murray, Chief Album Director, 927 Ford St., Ogdensburg, N. Y.

E. A. Mueller, Special Album Director, P. O. Box 20, Newark, N. J.

John Bieseman, Director Post Card Albums, Hemlock, Ohio.

Lovic Meredith, Director Stereoscopic Division, Rupperttown, Tenn.

ALBUM DIRECTORS

Eastern Division, No. 1: Under the direction of Franklin Gray McIntosh, Album Director, 1520 Liberty St., Franklin, Pa., Henley H. Hall, Secretary, 511 West 32nd St., Richmond, Va., comprises New York, New Jersey, Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, Delaware, Virginia, West Virginia, Kentucky, Indiana, Ohio and Michigan.

Western Division, No. 2: Under the direction of Allen Young, Room 413 Claus Spreckels Bldg., San Francisco, Calif., comprises California, Oregon, Washington, Idaho, Nevada, Utah, Montana, Wyoming and Colorado.

Southern Division, No. 3: Under the direction of Frank Reeves, Stamford, Texas, comprises Florida, Georgia, North Carolina, South Carolina, Tennessee, Mississippi, Alabama, Louisiana, Arkansas, Oklahoma, Texas, New Mexico, and Arizona.

Northern Division, No. 4: Under the direction of Leonard A. Williams, 622 Second Avenue, St. Cloud, Minn. This division comprises Illinois, Wisconsin, Minnesota, Iowa, Missouri, Kansas, Nebraska, North Dakota and South Dakota.

NEW MEMBERS

5387—Edward F. Muller, 423 Eighth Avenue, Pelham, New York.
Class 2.

5388—Frank Lee Rogers, 1139 Market Street, San Francisco, Calif.
Class 2.

5389—Frank J. Steiner, Exeter, California.
Class 2.

5390—Maurice M. Saelens, 728 Overton Street, Portland, Oregon.
3¼ by 4¼ Oregon Scenic, Parades, City Views, Landscape, Marine. I desire to exchange Scenic and City Views, Pictures of Machinery or Engines, Marines and Ships. Class 1.

5391—Myron S. Huckle, College Station, Pullman, Washington.
Photographs up to eight by ten of Scenes, Dancing Pictures, College views. I desire to exchange Mountain and Outdoor Scenes, Dancing views and poses. Class 1.

5392—LaRoy Watson Currier, Box 532, Haverhill, Mass.
3¼x5½, 5x7, etc. Land and water scenes, wood scenes, etc. I desire to exchange the same as above, also animals, etc. Class 1.

5393—Morris W. Duncan, Pastime Park, Tucson, Arizona.
2½x4¼ and 4x5 of general Arizona pictures, Grand Canyon, Indian Dance pictures and Indian Studies. I desire to exchange for Tropical Scenes, Sea and Water Scenes, Mountain Scenes. Draped and undraped figure studies. Class 1.

5394—J. E. Bowen, P. O. Box 176, Jarbidge, Nev.
Class 2.

5395—Miss Leah Householder, 515 N. Church Street, Richland Center, Wisconsin.
2¼ by 4¼ some postcard size. I desire to exchange for anything of interest. Class 1.

5396—Joseph A. Pollia, 2617 W. Fourth Street, Los Angeles, Calif.
3½x7 Stereoscopic views of living subjects. I desire to exchange same. Class 1.

5397—Gerhard Moe, Corner River and Gibson Sts., Eau Claire, Wisconsin.
4x5 photo-measurements, particularly for tailoring and identification purposes. I desire to exchange any pictures taken on Scale. Class 1.

RENEWALS

3675—Otis T. Bartels, Route 1, Box 115A, Marshfield, Oregon.
5x7 and smaller of views, genre, etc. Will exchange for same. Class 1.

4235—Henry Voegeli, Box 122, Holtville, California.
3¼x5½ and smaller. Will exchange for same. Class 1.

4291—John R. Palmer, Avon, New York.
Class 2.

4343—Daniel Y. Ishida, P. O. Box 533, Monrovia, California.
Class 2.

4413—Wilfred Hickman, P. O. Box 244, Fairmont, Illinois.
2¼x3¼ to 4x5 of Landscapes, snow scenes, wild flowers, and nature subjects, and various others. I desire to exchange similar to above especially wild flowers and nature studies. Class 1.

4567—G. W. Johnson, 30 Mitchell Street, Jackson, Ohio.
2x3 to 5x7 of general interest. Will exchange for same. Class 1.

4712—John W. G. Winkler, Hd. 3rd Attach Group, Kelly Field, Texas.
Class 2.

4723—Leonard A. Williams, 622 Second Avenue, South, St. Cloud, Minnesota.
Class 2.

5286—Irving Schaefer, Darfur, Minnesota. General idea of subjects—everything. Will exchange for anything, would also like to exchange with foreign countries. Class 1.

5307—Rudolph Ruthofer, 66 North Third Street, Portland, Oregon.
Class 2.

5309—Rae Galusha, Box 64, North Creek, New York.
2½x4¼, 3½x5½, 5x7 of landscapes, street scenes, children, animals, etc. I desire to exchange anything of general interest. Class 1.

5345—Roy M. Reineke, 139 West School Street, Owatonna, Minnesota.
Class 2.

Vol. XXXII No. 3 MARCH, 1925 Price, 15 Cents

CAMERA CRAFT

THE LIGHT THAT'S NEVER OUT

GABRIEL MOULIN
San Francisco, California

SAN FRANCISCO CALIFORNIA

PHOTOGRAPHIC PRODUCTS OF PERFECTION

ORTHOBROM LINEN

(ENLARGING BROMIDE DE LUXE)

A NEW SURFACE WHICH WE OFFER IN THIS BEAUTIFUL PAPER DOUBLE WEIGHT ONLY WHITE OR CREAM LISTED AS K11 OR K12

The GEVAERT Co.
423 West 55th Street

OF AMERICA Inc.
New York City.

CAMERA CRAFT

Is Interesting

Because it carefully eliminates all dry as dust material and insists that all its text be bright and readable.

Is Beautiful

Because the most prominent pictorialists of the world contribute their best work.

Is Profitable

Because the entire field of photography is covered at one time or another and by the highest authorities.

ITS COMPETITION TO BE JUDGED ON THE CAMERA CRAFT POINT SYSTEM

Marks a new era in photographic judging

HARRIETTE E. CLUTE
President

IDA M. REED,
General Manager

CAMERA CRAFT

A Photographic Monthly

Entered at the Postoffice in San Francisco as Second-Class Matter
Copyrighted, 1925, by Camera Craft Publishing Co.

CONTENTS FOR MARCH 1925

Cover Picture—The Light That's Never Out	Gabriel Moulin	
Frontispiece—Portrait of a Boy	Paul de Gaston	
Our Japanese Brother Artists	S. B.	109
Japanese Art in Photography (Illustrated)	Dr. K. Koike	110
Glazing Prints	Prof. C. B. Neblette	116
Picture—A Sunlit Corner	Jaroslav Krupke	117
Picture—A Discourse	Jaroslav Krupke	119
An At-Home Finishing Plant (Illustrated)	Don C. Coleman	121
Picture—Grazing	J. Wynne Bolton, Ph. D.	121
Picture—The Ground Hog Come Out to Find His Shadow	J. Wynne Bolton, Ph. D.	123
Picture—Under the Golden Bough	Blanding Sloan	124
The Marvels of Photography	Don C. Coleman	125
Picture—The Doll School	Allen Young	126
Pencils of Light (Illustrated)	F. L. L. Scharlach	127
The Shipbreakers Trophy (Illustrated)	Prof. Max Henry Ferrars	133
Picture—A Veteran of the Snows	W. P. Moerdyke	137
Picture—Pleasant Reflections	C. S. Beardsley	138
Verses—Another Comer Coming On	H. Coleridge Baker	138
Editorial—The Sisterhood of the Arts		140
Income Tax for the Photographer	Paul Madden	141
Pacific International Photographers' Association News		142
Association News of the P. A. of A.		143
Chit Chat About Our Friends (Illustrated)		145
Photo Finishers' Association of America		148
Photographic Digest	H. D'Arcy Power, M. D.	149
An Exposure System for Chloro-Bromide Enlargements. Enamels by the Carbon Process. Red Rays and the Unseen Distance.		
Amateur and His Troubles	S. B.	153
Some Hints for My Friends: Enlarging Stunt, Moonlights (by R. L. McColm). What One Amateur Is Doing. Monkeying With Developers.		
Club News and Notes		155
Notes and Comments		157
International Photographic Association		159
A Message to Members from G. A. Young, Director.		

MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

Expirations—Subscriptions to Camera Craft are discontinued on date of expiration. Your wrapper address shows your expiration date. ¶**Renewing**—In renewing a subscription, do not fail to say that it is a renewal. ¶**New Address**—In notifying us of a change of address, give both the old and new address.

Subscription Price $1.50 **Canada, $1.75** **Foreign, $2.00**

Camera Craft Publishing Company, Claus Spreckels Building, San Francisco, California

CONTAINS ASSOCIATION NEWS OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

FOREIGN AGENTS

Australia { Harrington, Ltd., Sydney; Kodak, Australasia, Ltd., Sydney
Brazil—Casa Stolze, Rua Direita, No. 14, Sao Paulo
China—Squires, Bingham & Co., Shanghai
England—Francis Collas, 16 Great New Street, Shoe Lane, London, E. C. 4.
Japan—K. Kimbel, Yokohama
Malta—Do Agius Catania, 41 Sda. Reale, Valletta
New Zealand—Richard Hill, Matlock House, Devonport, Auckland
Philippine Islands { Camera Supply Co., 110 Escolta; D. Denniston, 118 Escolta
Scotland—Robert Ballentine, 103½ St. Vincent St., Glasgow
South Africa—A. Goldie, P. O. Box 1594, Durban
Argentine, S. A.—Correo Fotografico, Maupi 231, Buenos Aires

OFFICIAL ORGAN, PACIFIC INTERNATIONAL PHOTOGRAPHERS' ASSOCIATION

HALLDORSON

Home Portrait Electric Lamp

Descriptive circular of the lamp and full information about home portraiture sent free—
Write today to

THE HALLDORSON COMPANY
1772 WILSON AVE. CHICAGO, ILL.

Something NEW!

A monthly service of Display Cards for Photo Finishers to give to their retail stations. Two cards to a set of different copy and design done in two oil colors each month. **New Prices in effect January 1st, 1925.** Circulars and prices sent upon request.

Manufactured exclusively by
S. L. HENDRICK
123 S. Jefferson St. Chicago, Ill.

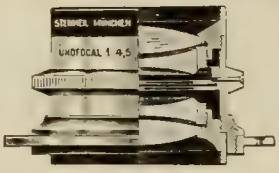
WRITE

for lists of Platinotype, Palladiotype and Satista Papers, and for enlargements and contact prints on bromide and chloride papers, finishing, etc.

Willis & Clements, Inc.

604 ARCH STREET
PHILADELPHIA, PA.

Steinheil



UNOFOCAL
The most scientifically constructed F:4.5 lens.
Perfect Convertible Feature
For portrait and commercial work.

B. HOPFEN & CO.
1140 BROADWAY, NEW YORK
Sole U. S. Agents

Good Things Coming

The University Series by Professor Neblette

We are holding up the series of articles dealing with Photography as part of a college education and the bearing such a branch of learning would have on general cultural development till Professor C. B. Neblette shall have completed the text. When the installments begin running we promise reading matter that will influence professionals and amateurs as well as pedagogues to a higher view of what too often is considered just a hobby or a mere trade.

H. D'Arcy Power, M.D., In Italy

A second article on the doctor's travels in the land of music, poetry, and art. There is so deep a sentiment, so dry a humor, so keen an observation in these literary things that Doctor Power leaves his place as a scientific man to prove himself a man of letters.

Will Briton Will Contribute Some of His Humor

"Wanted: The Best Camera." The subtitle is "J. Harrington Smythe Was Sure He Could Make Good Pictures If He Only Had the Best Camera. His Friends Start Him Aright." A funny effusion but with much common sense and many instructive quirks none the less profitable for their jocosity.

Camera Craft Publishing Co.

Claus Spreckels Building San Francisco, Calif.

PORTRAIT OF A BOY

First Award, Photographers' Convention
Portland, Oregon, 1924

By PAUL DE GASTON
San Francisco, California

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXXII MARCH, 1925 No. 3

SOLITUDE

By T. FURUYA
Los Angeles

Our Japanese Brother Artists

It has long been known that the Japanese amateur photographers have progressed so far along the pictorial road as to have attracted the attention of the American Salons and those who sought prints for the exhibits. It is becoming an accepted belief that this people are not only advancing in abstract pictorialism but are impressing something national, something decidedly characteristic upon our art and in certain cases are actually transforming the stereotyped Salon formula into real novelty.

The article by Doctor Koike will cover the ground. We strongly urge our readers to give it their close attention. And the pictures reproduced from an exhibition and competition given in Los Angeles by the Japanese Daily News of that city will further enlighten us.—S. B.

Japanese Art in Photography

By Dr. K. Koike

WHISPERING Dr. K. KOIKE

I AM A JAPANESE and am proud to be so, especially from the standpoint of photography. Everybody says there is no race distinction in letters and arts. This is true and yet not true, for each person as well as each race has individuality and nationality.

Recently I have heard that the pictures in the Paris and Toronto Salons were hung in groups according to where they came from, and I was much pleased to think that the judges agreed with this point of view.

Sometimes I can tell very easily who made it when I look at a picture, for it has obvious individuality. Likewise, nobody will deny that every nation's work shows its own nationality. Photographers can not avoid expressing their own characteristics even when they purposely imitate others.

We Japanese have our strong points in making pictures, I think. It is the influence of our letters and art.

Photographic Art was imported from the West, but there is no reason why we must swallow it whole. We are old enough to digest it. Moreover, why can we not make the taste good according to our own cooking method?

We are young in the photographic field, but our ancestors left us their skill. It is our best weapon in making progress. We should not follow blindly, but should advance firmly and open a new route.

What is Japanese art? Of course I have no time to tell you the details of those things, but we have our own method in painting, engraving, carving, lacquering and inlaying. During our long, long historical period, there have been many changes in our art. For instance, our paintings have many schools, some of them are deeply influenced by the foreigner's conception, but most of them well represent our nationality. In short they are decorative, suggestive and poetic. Because of our knowledge about those paintings, naturally our photographs are obliged not to be free from their influence.

EVENING BREEZE

By A. KONO
Los Angeles

Somebody says the difference between painting and photography depends upon whether or not color is used, but at least this is not correct for Japanese art. Some of our paintings are colored brightly, but we have another school using only Indian ink. These are called "sumie". Most of them are not decorative, but rather suggestive. Say less and feel more, is our motto. Those painters try hard to express the atmosphere only by "notan", but without coloring. Nobody can understand what we wish to express unless he knows well Japanese spirit and habit. Strangely enough, Japanese pictures have all this in common with photographs. In my opinion, the difference between the painting and the photograph is whether the artists use brushes or photographic outfits.

When the painters face the canvas, they do not always imitate nature, but according to their own ideas they change things to suit themselves.

FROM SHADE TO SUNSHINE

By L. M. MIYATA
Los Angeles

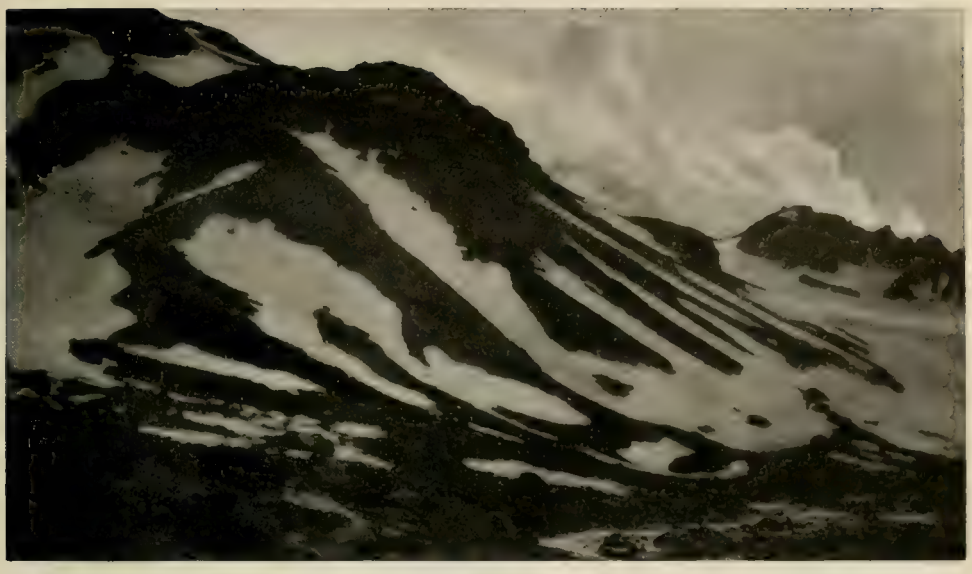
On the contrary, the photographers must be absolutely faithful to things as they are. The painters have time to consider over and over, but we photographers are too often obliged to catch a momentary impression. But the main points of both of them are how to compose and how to handle the subjects. The purpose of them both is how to express atmosphere. Technical skill is necessary for the purpose, but first we must cleverly select the subject and then try best for the composition.

Photographic work depends on the expression of atmosphere with only white and black masses. Among those who know something about the Japanese "sumie", who can say we Japanese are not standing on a suitable point d'appui? We are familiar with the Japanese pictures and naturally understand how to show the atmosphere with colorless masses. To be decorative is a strong point of Japanese workers. To be suggestive or poetic is another of our characteristics.

WINTER DECORATION

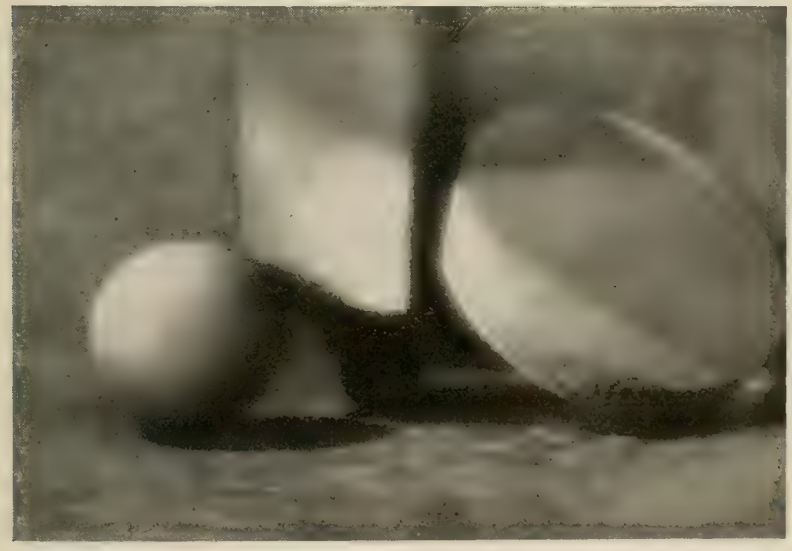
SUMMER BREEZES

By DR. K. KOIKE



WASHINGTON GIANT — By DR. K. KOIKE

Mr. F. C. Tilney stands at the other end and says that, "a racial bent for decoration leads the Japanese photographers to select arrangements that are not pictorial in our sense of the word, but queer rather." Perhaps he only knows his own dish. Mr. S. Saba says in Photograms of the Year 1924 as follows:



STUDY OF LIGHT — By K. ASAISHI (Los Angeles)

THE ANCHOR

By M. KANDA
San Francisco

"I see also a tendency towards pictures in pure Japanese taste, exactly coinciding with the work of old Japanese artists, which, although rendered in a different medium, at the same time lose nothing in attractiveness. I believe Japan should strive for a specialty of her own, and I rejoice therefore to have met such specimens and sincerely hope for its further development towards perfection."

The voice came from the Far East and I am sure we shall show you something new in the near future.

Our floral arrangement is very particular, so that we Japanese would not overlook even a branch when it is offensive to the eyes. Take a rest and listen to what the trees are saying to each other when the summer breeze passes by them. Even dried burdocks are not mean, but have their own poem. Now I should say that they were not my original discovery,

WATER LILIES — By TARO MIYAKI

but I will admit I secreted those subjects because I was much influenced by the Japanese pictures. To learn some Japanese idea from them, you must become dreamy and wander in the land of imagination.

There is much more that might be said which would lead us directly and deeply into the history of and nature of Japanese Art, but I would spare the reader such abstractions. If interest be sufficient from what has been said here to carry over to that larger subject I feel sure it would prove both interesting and profitable. Any library offers literature in the English language: In fact several American and British artists, after a lifetime of residence in Japan, have summarized their sympathetic understanding and appreciation in books that are worth while reading.

In conclusion, I must thank Mr. Sigismund Blumann, who offered me the subject to discuss. He wondered why "many remarkably fine Japanese photographic artists followed the American school in making their pictures instead of proudly adapting photography to the Japanese form of expression" and thought that "it is more good to Art for your people who are so pre-eminent in the decorative pictorialism, to give us more in the line". That is the point for which I am trying hard without much caring to make my name. Of course I am not so audacious to say that my pictures are good from the pictorial standpoint, but if you could find that those prints were much influenced by Japanese ideas, it is my only desire and satisfaction.

The Glazing of Prints

By C. B. Neblette

In talking with numbers of photo-finishers lately I have been impressed with the fact that the majority of them are of the opinion that they must come to the glazed print next season in order to meet the competition of other finishers who are delivering their work on gloss paper. Not a few of the finishers with whom I have talked have been strongly adverse to making the change and have expressed to me almost in terms of despair the necessity of going over to the glazed print and dwelling at length upon the changes necessary and the difficulties encountered. That glazed prints do require some increase in labor and time cannot be denied, yet, I am convinced that the increase in the expense of producing glazed prints can be made comparatively low and but little above that of the ordinary semi-matt print. Unless a reliable and systematic method of handling the work is adopted, however, the increased cost of production will be greater than the slight extra charge so that the margin of profit will be less, while in some cases men who are now facing keen competition and cannot raise their prices but must furnish gloss prints at the same prices which they have been accustomed to receive for semi-matt work will actually lose money. It is therefore essential that an efficient and reliable method of producing gloss prints be adopted in order to reduce, so far as possible, the added cost of production and to enable the work to yield a fair profit.

The slack season during the winter months is the time to experiment with various methods and prepare for the coming season and hence these notes are published at the present time to call the attention of photo-finishers to the subject at a time when they are in a position to experiment with the methods described and make their plans accordingly for the coming season.

The first aim of the finisher should be to learn the characteristics of the paper used with respect to glazing. Some papers which are hardened in the process of manufacture may be removed directly from the wash water and placed upon the tins; with other papers this would result in complete failure, and some form of pre-hardening is necessary. Either alum or formaline may be used for this purpose, but of the two the latter is undoubtedly the better. In the first place, it does not endanger the permanency of the prints, as if not completely washed out of the emulsion in the short washing which follows immersion in the bath of formaline, it will evaporate entirely. In addition, it possesses the advantage over alum in that it has no tendency whatsoever to produce iridescent markings on the prints. A solution of one ounce of formaline to twenty ounces of water is sufficiently strong for the purpose and should be followed by about five minutes washing in running water, after which the prints may be placed on the tins.

A SUNLIT CORNER

By JAROSLAV KRUPKE

Drying the prints naturally before glazing has much the same effect on the emulsion and tends to prevent the prints from sticking to the tins, but owing to the time involved most finishers will no doubt prefer to use the formaline.

Glass, ferrotype tins and celluloid may be said to represent the most common materials for squeegeeing. The former is more generally used abroad, the second is in general use in this country while the third does not seem to have received the attention which it demands.

If glass is used it first requires to be gotten into the proper condition. First let the glasses soak in a solution of sulphuric or nitric acid (one ounce commercial to ten ounces of water) for fifteen or twenty minutes in order to perfectly clean the surface. The glasses should then be rinsed under the tap and scrubbed thoroughly with a solution of ordinary washing soda and finally, after a thorough washing, placed on the rack to dry. It is well to use the glasses for glazing a few waste prints before putting them into regular service. Should a few of these waste prints stick to the glasses it will do no harm provided the glass is not scratched in removing them. In fact, it seems to have a tendency to prevent later prints from sticking to the glasses.

The customary method of polishing glass for glazing is by the use of French chalk. A little of this is dusted on the cleaned glass and rubbed well into the surface with the palm of the bare hand and finally dusted off with a duster. A weak solution of perfectly fresh ox-gall (1 ox-gall to 40 ounces of water) applied to the glasses with a sponge, or absorbent cotton, is almost equally effective and less trouble to apply, altho the odor is somewhat objectional. Ox-gall may also be used with ferrotype tins in place of the customary benzol and wax solution.

The ox-gall requires to be perfectly fresh. If old it is worse than useless and will actually cause the prints to stick.

Quite lately Callier has recommended the following method which in theory appears very good. It involves more time and labor, however, than I am afraid most finishers would care to expend on such an operation. A tepid solution of gelatine (2 per cent solution) is poured on a glass plate carefully cleaned and free from grease. This glass is then dried in a vertical position. When dry, a second layer of collodion is superimposed. This collodion is prepared as follows:

Pyroxyline (soluble)	45 grams	1½ oz.
Vaseline oil	2 ccs.	35 minims
Amyl acetate to make	1,000 ccs.	35 ounces

The collodion is poured on the plate which is inclined first towards one corner and then the other until all four corners are covered and the surplus drained off in the bottle for future use. When the collodion has thoroughly dried, the glass is ready for use and can be used indefinitely. The thoroughly wet prints are applied as usual and when dry will drop off. It is claimed that there is absolutely no danger of prints sticking to the

A DISCOURSE

By JAROSLAV KRUPKE

glass. Although Callier had reference to the use of glass in advising the above method, it is not improbable that it works satisfactorily with ferrotype tins.

The usual polishing solution of benzol and wax is too well known among finishers and commercial men generally to require attention. On new tins it is very effective but requires considerable time and labor to apply properly.

After several years experience, however, I am convinced that neither glass nor the customary ferrotype tins can equal celluloid either in general adaptability or in ease and certainty of operation. I have had in use for the past two years a brand of celluloid advertised in England under the name of Glazine and marketed in that country by the Glazine Pad Company of Hillsborough, Sheffield, England. Perhaps the same article may be obtained in this country but I have made no inquiries. At the risk of showing undue partiality to the products of one firm, I will say that my experience has been that the Glazine pads, as they are known, are in every respect the most satisfactory method of glazing which I have ever tried. The plates require no polishing whatsoever, only a rinse in water to remove any adhering dirt, and in my two years experience with them I have not had a single print to stick which was allowed to become thoroughly dry. Furthermore they do not become scratched as easily as ferrotype tins and appear to be practically indestructible as plates purchased two years ago have been in constant use ever since and are still giving satisfaction. This together with the time and labor saved in polishing and their absolute freedom from sticking more than compensates for their slightly higher cost and makes them in my opinion the most satisfactory surface for glazing in existence.

Celluloid plates cannot of course be dried as rapidly as tins in the commercial dryers, owing to danger of fire, but my experience is that rapid drying is detrimental to a high gloss and that the time of drying should not be less than twenty to twenty-five minutes to obtain the very best results. Celluloid plates of the type described above will stand safely the amount of heat required for drying at such a rate if the air is kept in constant circulation.

The commercial dryers offered for this purpose all have their good points and no doubt serve their purpose well, but I have never used one and hence cannot speak definitely on them. For my part, I feel that one can easily construct practically the same thing for himself at but a fraction of the cost of the commercial article.

Attention Reader

Are your prints in for the Camera Craft Amateur Competition? April entries close March 10th. We are waiting for yours.

An "At-Home" Finishing Plant

Illustrated by the Author

By Don C. Coleman

In most finishing plants very little, if any, attention is given to the trimming of prints and enlargements. The general practice is to cut up the printing paper in quantities for the standard sizes of amateur negatives. These cut-to-size sheets are placed against guides (which are set to give a uniform margin) on the printing machine and obviously when this is done, there should be no necessity for any trimming. Where work has to be turned out in volume, this is perhaps the only method that is practical; still, we prefer to trim each print on all four sides, using for that purpose, on the smaller prints a thirty by sixty degree steel triangle and an old safety razor blade. By using this triangle, the longest side of which measures about eight inches, two cuts, that is, along the vertical and the horizontal edge, can be made without changing its position. The razor blade can be used to better advantage by placing it in one of the many blade holders now on the market. The one we use cost twenty-five cents and is a convenience well worth many times that price.

GRAZING By J. WYNNE BOLTON, Ph. D.

As an aid in getting even margins on prints, we lay out a rectangle three sixteenths of an inch beyond the picture area on our printing masks. These masks, by the way, we cut ourselves from fairly heavy red or orange paper. The corners of this outside rectangle are cut out as shown in figure three, the small black patches are the cut out portions and the inside vertical and horizontal lines of these patches are the guides for trimming.

When trimming enlargements, we first measure off the desired white margin with a small pair of dividers and then use a steel straight edge—one about eighteen inches in length will do for practically all work—and a safety razor blade for the cutting. When the end of the blade becomes dull, all that is necessary to obtain a new edge is to break off a small piece with a pair of pliers.

This necessarily brief paper would hardly be complete without a few words in reference to mixing solutions. One cannot realize the amount of time required for this end of the game, until he gets into it and has to turn out a certain amount of work each week. When this work must all be put through in spare time—whatever that is—it is obvious that every minute must be used to advantage. We try to do our mixing on Saturday afternoons, though sometimes, if we have an unusually large amount of work on hand, we are obliged to do it on a Sunday morning.

Hypo is prepared in quantities sufficient for three of four weeks work—about ten gallons of solution—and this is kept in the basement in tightly corked two gallon bottles. We have a glass cup or mug which holds appromixately one-half pound of hypo in pea crystals and this is used as a measure in making up the fixing bath instead of taking the time to weigh out the hypo.

The old Ortol-Hydrochinon formula published several years ago by the Ansco Company has given us excellent results for the development, not only for Cyko and Noko papers but also for Azo, the Gevaert products and most of the bromide papers that we have used. This formula was originally offered as a substitute for Metol-Hydrochinon because of so many photographers being subject to Metol poisoning. However we consider it superior to Metol-Hydrochinon, in that it seems to us to be less liable to stain the paper, while it produces a print of good color, brilliance and ample gradation. Lest we become involved in controversy, we will say that we are not attempting to set up a claim for our favorite as being the "best" developer. No doubt there are many others equally as good but it has proved efficient in our hands and for the benefit of those who may wish to try it, we give below the formula as first published:

Water	40 oz.
Ortol	30 gr.
Sodium sulphite (dry)	1 oz.
Hydrochinon	45 gr.
Sodium carbonate (dry)	6 dr.
Potassium bromide	5 gr.

This can be made up as a stock solution by using only twenty ounces of water and then diluting with one part of water for the working developer. We do not add the potassium bromide at the time of making up the solution, but rather add the quantity necessary to clear the whites, drop by drop, when starting to work.

In conclusion a few words about a very important phase of the business—if it is to be a business—will not be amiss. We refer to "getting the money". Of course one must use tact and discretion, yet at the same time it is perhaps just as well to insist from the start that all work is done on a strictly C. O. D. basis. However sad and lamentable, it is nevertheless startingly true that some friends, even though perfectly honest as to intent and purpose, will occassionally presume on friendship to the extent of allowing small items to run almost indefinitely. These small items mount up as we know only too well so it stands one in hand to keep after 'em all the time.

Of course the above does not apply to a reputable business firm having quite a bit of work done regularly. In such cases a satisfactory method is to render a monthly statement or monthly itemized bill—we prefer the later.

Do not be afraid to charge as much as the professional finishers in your locality—or a bit more for that matter. If you put quality into your work and it gets noised about, you will have all the business you can handle.

THE GROUND HOG COMES OUT TO FIND HIS SHADOW By J. WYNNE BOLTON, Ph. D.

UNDER THE GOLDEN BOUGH

BLANDING SLOAN
Carmel, California

The Marvels of Photography

By Don C. Coleman

Taking pictures and showing them about is not the greatest mission of photography. Nor is the occupation of the professional and his studied production all there is to photographic usefulness. In business, in medicine, in law, in the detection and proof of crime, as well as in the arts, the camera plays a most important part, as the following random notes will show.

The claims agent of one of the interurban lines out of Lima, Ohio, has been using "still" photography for some time and with success in obtaining evidence to expose and refute fraudulent claims for damages. In a recent case a negress entered suit against the carrier, alleging that she had been permanently, and so seriously, disabled as to prevent her from the performance of necessary household duties. The agent was able, through the use of a small pocket camera, to secure pictures showing her in the act of handling heavy sacks of chicken-feed and doing other physical feats not in the repertoire of permanent invalids. It is unnecessary to add that when confronted with these bits of evidence her attorney withdrew the case.

The following from the Lima Republican Gazette sounds another key.

Camera-Hunting

Enos A. Mills, Rocky Mountain guide, naturalist and author, once credited the kodak with helping to save the wilderness. In one of his books he wrote:

"It requires more skill to focus a kodak than a rifle upon big game; the triumphs of picture-taking are indefinitely greater than the triumphs of the trigger. Picture-taking will help soften and subdue the savage heart of man; it is destined to displace the rifle in outdoor literature, and will help the wilderness win our hearts. Some time the rifle's deadly echo will fade for the last time from the endless melody of the wild, while Nature's grand and varied bugle song will ebb and flow on forever."

Hunting with a camera leads the hunter to seek always Nature's best. To capture true and artistic pictures of shy wild creatures with their own background and entirely unaware of man's presence brings a thrill hard to duplicate.

Of late years hunting to kill has begun to come into disrepute. There are so many hunters and the means of transportation have been so tremendously increased that hunting has come to be far more like wholesale and wanton slaughter than a true sport or test of skill. Furthermore, the true sportsman regrets the number of maimed animals which may escape the hunter who wounded them but which suffer greatly and die in starvation and agony later on. The mortality among hunters themselves is more dreadful than many persons realize. Guns go off accidentally, or a hunter shoots at and hits a moving object in the distance which turns out not to have been game but another hunter or a woodsman.

The camera-hunter may be a bore back home if he insists on showing all his pictures to uninterested friends, but he is rarely a curse in the woods because he harms no one and leaves no trail of death and misery behind him.

And this curious gem of news is from Lima Star:

This Bit O' Movie "Necking" Costs Him Just $75,000

Milwaukee, Wis., Oct. 19.—When Francis J. Powers received a jolt in a street car accident two years ago he also suffered a broken neck. He sued the Milwaukee Electric Railway and Lighting Company for $75,000.

Then two "motion picture promoters" saw him. "We have been looking for a man of your type," said one, "but first you must have a tryout for the comedy parts." So Powers was taken for an hour's ride on a roller coaster. He played slapstick comedy with all his heart. He tumbled, turned handsprings, stretched his neck looking for imaginary airplanes, danced, etc., while the movie camera clicked merrily on.

Last week a jury of twelve men, Powers, his wife, Judge Gregory, and others were treated to a movie "thriller" at a downtown theatre. There they saw Powers, who a few hours before could not even turn his neck.

With such items gathered in one comparatively small spot, how the imagination conjures up the massive volumes that might be compiled of equally or more interesting notes from all over the world. The ubiquitous Camera is the Leading Lady in all sorts of adventures, sometimes as the Dilletanti, sometimes as the Detective, always as the determining factor.

"THE DOLL SCHOOL" By ALLEN YOUNG

Pencils of Light

By F. L. L. Scharlach

Illustrated by the Author

(Continued from the February Issue)

Fig. B may more closely show just how the two disks are combined. We centered No. 2 first, then placed the three screws in its lower rim. No. 1 is next brought to place by screwing it to the lens-board (with a screw exactly the size of the holes), through c, No. 1, into the screw-hole above the word "TOP". Note that Fig. B is a little different from Fig. A, in that the screw heads, on a horizontal line through the center of No. 2, extend over the periphery of No. 1 as it is revolved, thus holding the latter to place. Figures A and B are actual size—the former is suitable for an 8x10 lens-board, and the latter for a 5 x 7. If desired, a semi-circular cut, about a quarter of an inch in diameter, may be made through No. 1, and the little tongue of brass resulting may be bent upward as a means of revolving our guages to place.

There have been so many descriptions of how holes are made, that one feels backward about making suggestions. Especially is this true because of the nature of the genus photographer. We refer to the tendency to do everything one's own way, even to the utter disregard of scientific principles underlying the phenomena of light and shade, optics, etc. What we are about to describe, however, really should be performed by a Swiss watch-maker, who is said to be capable of evenly dividing a hair from the human head. After reading this description we would advise that you read all other information obtainable. You will then undoubtedly accomplish the feat in some as yet undescribed manner.

Now, to make the five holes, we will supply ourselves with the following: Needles, numbered 4, 8, 10, 11 and 12; sheet brass, one one-thousandth of an inch in thickness; three or four small corks; several safety-razor blades; a small piece of bristol board (or a calling card); and a watch-maker's loop glass. We will now seat ourselves at the window with the light falling over the left shoulder; place a half-inch square of the

FIGURE IV

FIGURE V

Illustrating "Pencils of Light"

thin brass on the card; and, with a fine pointed soft pencil, lightly trace diagonal lines on the little square to determine its center. Insert the eye of one of the needles in a cork, and lightly press its point through the center of the square with a twirling motion while holding the needle in a perpendicular position. We are using the loop-glass to see the progress of this work, and can now see that we have made a little tube through the thin glass by looking through its reverse side. We will again place the little square of brass on the card with the projecting tube uppermost. After trying several razor-blades, we find one that enables us to clip the end of the tube off, by sliding the flat side of the blade backward and forward with its cutting edge lightly against the protruding burr. Fit the needle gently (straight) into the hole after cutting off the end of the tube. Repeat this until a perfectly smooth, round hole has resulted. The completed guage is now lightly numbered with the soft pencil near an edge, and we proceed to complete the other four. This very thin sheet brass will not stand rubbing-down the burr as is often advised.

The five completed guages are now centered behind the larger holes in the revolving-disk and glued to the paper, and the second paper disk is glued over their edges.

The finder marked F (Fig. A, 1), gives a blurred image on the ground glass, and is only used to compose a picture. The actual exposure made through the guage best suited to the desired rendering of the subject or best suited to the necessary length of exposure.

The sizes of the five light-guages (followed by Watkins Power Numbers in curves) are as follows: No. 4, 1/25 of an inch (WP 4); No. 8, 1/45 of an inch (WP 7); No. 10, 1/55 of an inch (WP 8); No. 11, 1/65 of an inch (WP 9); and No. 12, 1/75 of an inch (WP 10). We determine our exposures by multiplying the Watkins' Power Number for the guage used by its distance from the plate in inches. The result is used for making meter calculations; viz., if the WP number is 8 and the plate distance is six inches, the meter calculations are made for F48. The exposure time in seconds being read as minutes; in a fractional part of a second, as a fractional part of a minute.

One may use the WP numbers to label the guages, but these numbers are easily memorized. Then, too, we have the needle sizes always before us when using them. However, if desired, both sets of numbers may be used; also the decimal diameter of the holes.

While everything will be in focus with any bellows extension, yet there is said to be one best position of plate for each size guage. We will, however, merely place our plate farther from the large guage and nearer to a small one. We may note that twenty inches is considered the most appropriate distance for a number four hole. This plate-distance is too great for an attempt at portraiture, so we may use a six-inch plate-distance in such cases, or F24.

This season of the year (December) being unsuited to very short outdoor exposures, we will introduce a small statue for an experiment in lighting.

The image of light which is impressed upon the retina depletes the visual purple (a fluid) which enables one to see. A complete, temporary exhaustion of this necessary fluid may be caused by a glaringly white surface such as snow; this results in what is termed snow-blindness. The remedy is to close the eyes, or to look upon black or dark surfaces which renews the supply of visual purple. Now, we may apply this principle to composition; because the viewing of broad masses of black and then of white are pleasurable to the retina. Let us now consider our composition, —line, light and shade, space, and tone,—in connection with the trend of our thoughts.

An outline plan of curves, balanced by a graduation suggestive of motion, may be applied to a single unit. Let this unit be the head of our statue. To obtain unity for a figure within the borders of the plate, the bulk of the figure must touch the edges of the plate, or a conjunctive medium must conduct the sight toward the edges. We will, therefore, so light the figure as to produce a shadow so joined by gradation to the edge of the background as to weaken or obliterate the shadow side outline, and thus strengthen the outline on the light side of the figure. In this case, then, the natural axis is the imaginary line which the eye first follows from the face to the center of the shadow. This effects balance of our appreciative sense of feeling. We thus evolve a picture which we will call Meditation of Mystery (No. 1). We have used the large size light guage and a Hi Speed Cramer plate. The eye of our statue was unfortunately damaged, or one might think this a living model.

We cannot state our exposures, because the light is never the same in different localities. We advise the use of the exposure meter as outlined elsewhere in this article.

Our next picture, "The Splendor of Kings" (No. 2), is made up of objects comprising white, green, gold red, and black. We will, therefore, use a deep red ray-filter back of our smallest size light-guage (See "Color Plates and Filters . . ." by the Eastman Kodak Company, Rochester, New York). We must remember, too, that correct exposure depends entirely upon what we want to express, and that the meter is but a guide for the

FIGURE VI Illustrating "Pencils of Light"

production of photographs for the Unthinking Majority—for those who but require a record or map of the ground covered. In this second picture we prepare to let the camera stand—as the exposure meter will show in making similar pictures. In all of our pictures, we want full exposure.

For reason of the long time taken we have done many things since arrangements were made for the exposure of the second picture. We now wish to express action, and we will again make a long exposure. By another call on the F ray-filter we produce "The Flying Jap". We might use the largest light guage; but we again remember the engravers.

A light snow fell last night, and we know that our beautiful Belle Isle (Detroit) will hear the purr of many motors that will form tracks in the new snow. We jump into the car and head for this photographers' Hope, just as soon as the shadows commence to lengthen. We are about to cross one of the bridges over a lagoon, when the first sight of attractive winter unfolds before our eyes. We think this sight expressive of Winter's Mood, and we want to bring back the impression of "When Winter Came" (No. 4). Easy? No! We desire to show the quality of the snow where the steady whirl of wheels has beaten tracks in the snow. The horizontal becomes the line upon which to build this picture, and we try to think; that a line corresponding with only one side of the picture requires crossing with an oppositional line; of the picturesqueness of a series of oppositional lines; that spots have a great attractive value; the transition of line; the natural axis—then, our attention is arrested by a dark accent in the lower left-hand corner of what is to be our picture. Our vision flying from this accent across the bridge, through the opening of light through the trees beyond and back again, establishes the natural axis, and we set up the camera. We compose the picture so that the triangular shape of roadways will reach into the distance, and at the same time we bisect the horizontal line with the trees on the right. A medium size light-guage without a filter takes care of this exposure, on a commercial plate.

FIGURE VII Illustrating "Pencils of Light"

Another day and we are again at Belle Isle. The sun has melted the snow since our last visit; but last night was cold, very cold, and we find that the lagoon has been frozen over. We come upon the picture which we immediately name "The First Ice" (No. 5), and we select a medium size light-guage. Can we bring back our impressions? We shall try! Here, we have aerial perspective, a natural axis, a transitional line, and the entrance invites us to skate right into the picture and enjoy the sport.

Again favored with excellent light—a beautiful sunny day—we will attempt to make a portrait of Miss Detroit (No. 6). Up goes a black background out of doors, and we turn Miss Detroit's face in such a manner that it will be evenly lighted. We have the camera ready, and ask our model to pose as long as possible without the slightest movement. There! The feat is accomplished! Miss Detroit did not know that we were using no lens—thought that this was just practice! She posed one-half minute at about two o'clock in the afternoon. A very little movement is shown in the enlarged print! A Hi Speed Camera plate and the largest guage made this possible at this time of year.

"Fast In the Ice" (No. 7), was also taken with the large guage, on a Hi Speed Cramer plate. It shows the power of a figure introduced at the edge of a picture.

These seven pictures were taken on 5x7 plates and enlarged, because of the difficulty of composing a dim image on the ground-glass at this time of year. There are various ways of obtaining correct angle of view: a vertical pin over the center of the lens-board, and one over each corner of the plate-holder will take care of angle of view. Stretch a rubber-band from the lens-board pin to first one corner, then to the other of the plate-holder, and sight along each line. This is an easy method of correct choice of subject-matter. In all of this work, the tripod must be made absolutely solid.

There has been no attempt at instruction in technique of photographic chemistry in this article; for this kind of technique should be second nature before attempting this kind of work. Then, too, Eastman's Photographic Chemistry may be had for the asking.

The intention has been to suggest possibilities for expression of pictorial feeling, to show that we may do many things with this all-in-focus means of controlling pencils of light.

Camera Craft Amateur Competition

The prints are coming in and in goodly number, but we cannot help feeling many are holding back till the last minute. This is a mistake. Remember the winners in the Monthly Competition and only the winners shall be eligible in the final judging at the end of the year for the Camera Craft Silver Cup. Send in your prints before the 10th of each preceding month and SEND THEM EARLY.

The Ship-Breakers Trophy

By Professor Max Henry Ferrars

Lecturer on Photography, Wein Freiburg, Germany

THIS is the photograph — Has it anything to do with Art? Possibly, it may help to throw light upon the nature of that elusive subject—Photography is often regarded as the opposite pole to fine art; how does that hold for the present example? It is not hard to say what the nature of photography is. If art were as easy to define, there would not be so much divergence as there is in the definitions and interpretations that prevail. The divergence may be partly accounted for by the consideration that Art is not summed up in anyone of the different qualities assigned to it, but is compounded of several. In the first place a poetic aim, and then the various means sub-serving that aim. Art has been called the "blossom of handicraft", which implies that technique is an essential. But the word Art is also used in a sublimated sense, to devote things which cannot be measured by rules of technique.

We speak, and rightly so, of "culinary art," the means of rendering food palatable. When we speak of "literary art," we mean skill in making ideas acceptable. The higher the order of the ideas, and the higher the nature of the sentiments they involve, the higher the place we accord to the art that deals with them. The function of the highest art is to commend the highest products of our spiritual life—"the capacity to arouse noble emotion" (Hamilton Fyfe). Art which cultivates such aims comes to be regarded as "high art" even when the execution falls short of the efficiency proper to the aim. Object and means are confounded. Similarly, art which as such is highly efficient, comes to be regarded as "high art," irrespective of its aim,—"Art for Art's sake."

Every work of fine-art embodies a more or less subtle appeal to the sentiments, which are by nature coy, and which resent uncouthness. The soul of fine-art work I take to be a personal power of sympathy, which divines the tenor of the sentiments, and shapes the effect to the same, just as, on a lower plane, it shapes materials to the use of hand and lip. The artist's work crystallizes from the tense medium of his own sentiment. He labours to conciliate the form to his own feeling and that of his world.

The artistic central idea may be tangible enough to be capable of expression in words, or again it may be pure poetry of form, colour, or tone, as in the case of applied and decorative (conventionalized) art, and in the music called "absolute." This primary quality of art is reinforced by sub-

sidiary ones,—exquisiteness of imitation or interpretation, true to type, grace, balance, symmetry and harmony, purity and intensity of colour and tone, (apart from their relations to each other) by the order and above all by the fascinating **play** of the impressions created (melody), by everything, in fact that does to make beauty and charm, by delicacy or boldness, sportiveness or sublimity, as the occasion demands, by concentration of interest, by the effect of power, and the satisfaction in human achievement which (through a self-projection) this conveys. The ingenuity of the poetaster, winding through his subtle maze, may entertain the reader. Of a vastly different order is the flood of the Poet's emotion, surging against confines that accentuate its volume, and drawing our sympathies into the vortex of its irresistible current.

By some or all of these means the temperament **(Stimmung)** proper to the poetic aim is induced and exalted, much in the same way as,—to recur to our homely illustration—the object of culinary art is eked by the arts of ordering of courses, table-dressing, serving, and so on, the métier being kept out of view,—**ars celare artem.** Such subsidiary effects are to the main effect what suitable background is to the principal figure of a composition—half the battle, as every painter and photographer knows. Effects grateful to sense rest, in the last resort, upon physiological bases, in the "pleasurable activity of nervous structures," themselves evolved in interaction with the same environment from which the art-impressions are reproduced. An important quality involved is economy of effort, the bearings of which are brought out in Herbert Spencer's essay, **Gracefulness.** The symmetry of an object, for instance, facilitates perception by the mere alternation of impressions, while due variety relieves monotony. A rhythm in the perceptive faculty answers to this balance in the incidence of external stimuli.

Mr. Watts' allegorical figure of **Hope** furnishes an illustration to the purpose. Watts used to say of his work that he painted not things but ideas. And here we have an idea which commends itself to the nature that approaches painting from the side of poetry. But the nature which sets out from the technical side, proceeding from lower crafts to higher and higher and rejoicing in efficiency at every stage, stops short of the mere intention of a picture. Contrast with this the art of a painter like Lord Leighton. Here is a feast for the mere lover of craftsmanship; but the lover of poetry misses a purpose commensurate with the means displayed. Then take a work like (Whistler's **Old Battersea Bridge),** in which both poetry and craftsmanship concur in their appeal.

Literary art provides illustrations of the same principle. A translation may preserve the sense of an effective original, but nevertheless fail for want of the requisite art-qualities. "Sufficient unto the day is the evil thereof" has currency in English. The saying has no currency in German, Luther's version of which answers to: "It is enough that each day has its own trouble." In English the form helps to commend the content. German does not happen to provide felicitous phrasing for the idea, or, as the Ger-

mans say, 'wings' for the words. On the other hand, **My Heart's in the Highlands** makes as fluent German as English. **Enoch Arden** translates beautifully into German; but **Break, break** and **The Brook** do not bear translation. In the last-named, the form is an integral part, as in music.

Art begins with craftsmanship, and preserves a continuity with the same throughout all developments. Execution is so vital an ally that its failure renders the whole aim futile. In the measure that the aim is elevated, must likewise be the quality of the art that seeks to commend it.

The impulse of the mind that originated an idea stimulates the power of expression. The community of origin involves a concord of idea and form. With his capacity for strong feeling the artist must unite an institution for expression and the resources of the craftsmen. The two faculties inter-act; the ability to express creates scope for the feeling; the volume of the feeling develops the channel of expression. A mere misprint may allow the effect of a sonnet. How much more unskillful art?

Art is a refined minister to the emotions, as the word **aesthetic** implies. In the 'poetical justice' of the traditional drama, for example, the feelings experience satisfaction. By reason of this and of various other cicumstances, art has acquired the character of being inherently moral. At present the fashion in drama is changing. Problems are left unsolved, as in real life—a literalness like that of photography. The modern playwright saves himself the labor of unravelling entanglements upon which the chief ingenuity of the craftsman used to be expended. So he is charged with in-capacity. But Mr. G. B. Shaw has proved his mastery in this very thing, in his **Man of Destiny.** He is actuated not by necessity, but by choice. It cannot be maintained that a work is outside the province of Art owing to its non-moral character. One cannot allege as much even in respect of the fashion-plate. The mere scarcity of capable designers proves the contrary. Yet the ideals steadfastly commended by fashion are subversive of the natural—the fit or 'good'—ones, which involve health of body and mind. The archaic sculptures prove that the Greeks themselves took centuries to emancipate themselves from ideals as barbaric as our own. Art may appeal to one kind of feeling as much as another, to low taste as well as to elevated, to cynicism no less than idealism. Art may minister to decadence as well as to development, and in doing the former may be 'better,' that is, more efficient art. Art has come to be thought of as moral by nature because it has been universally invoked to commend beauty. The association of beauty with fitness—'goodness'—is one of the deepest in the experience of the race.

The work of art was never constructed by rule. Art-work, inasmuch as it appeals to feeling, must be the outflow of feeling, though of course, the intellectual faculties inter-act and adorn numberless ways. Canons of beauty and of art are of service for analysis, but even then only in a measure, for the feelings will not be argued with. The art-impulses are subliminal, elusive in their origin. When the stage of analysis is reached, the subtle fascination is lost.

The varying forms of different languages, resulting from like psychological processes acting upon analogous materials, furnish interesting comparisons. Our own word **Art,** for instance, corresponds to the term of the French and other Latin-derived languages. But in German, we have **Kunst** = **cunning,** from **can,** to be able—the 'cunning' workmen of the Bible. And we find the significant alliterative saying: **Kunst brings Gunst,** ='Art brings favour'.

The idea of the velocipede is centuries old. But the crude conception of two wheels tandem needed to be recast in terms of a new art of frame-construction and frictionless bearings in order to become practical. Not the **what** but the **how** was the cardinal discovery. The aims in poetry and painting may be excellent, but unless quickened by technical mastery, they fail of acceptance.

Where now, on the above showing, does the art side of photography come in? Only in gleaning together themes which stimulate the imagination, in their crude or natural states. For all poetry originates in external suggestion. The seeing eye will happen upon themes overflowing with material of poetry, and frequently so devoid of infelicities that the imagination of the beholder may purge them of such as remain.

But much in the same way as modern sculpture, which for centuries had been feeling after and approximating the spirit of the ancients, has broken with the tradition half way to its object and frankly plunged into barbarism, so now also photography, which the labour of a generation had brought to the verge of conciliating its material with the requirements of art, has flown off at a tangent, repudiating the limitations of the material and cultivating the semblance of a technique originating in the conditions of a wholly-different material.

Few things are so conductive to sound art-production as due recognition of the limitations prescribed by the nature of the material out of the handling of which the particular technique has grown. The fibrous nature of wood, for instance, permits of strains, real and ostensible, being applied in ways that the nature of stone forbids. The simulation of cooper's or of basket-maker's work in pottery, which is so common, is a gross solecism from the point of view of Art.

But we must not permit ourselves to suffer into technicalities at this time. There are broad principles to cover, great underlying principles which must be rendered clear and acceptable before entering into the materialism of practicality. We shall therefore return to Photography.

(To be continued in the April Issue)

A VETERAN OF THE SNOWS — By W. P. MOERDYKE

PLEASANT REFLECTIONS — By C. S. BEARDSLEY

Another Comer Coming On

H. Coleridge Baker

When I found out what Dad had bought,
I gave a loud hurrah,
For it was just the thing I sought,
A fine, new Camera.

I haven't learned to use it yet
There is so much to do,—
There's focusing and things to "set"
And "time" before you're through.

Composing is an awful bore,
The whole world's upside down,
I'll ask and find out something more
The next time I'm in town.

The lens is an anastigmat
Of an exalted size
Four five tenths, you know; and that
Is sure to win a prize.

The first fine scene that comes my way
I'll train this lens upon
And then you watch! Some pleasant day
I'll beat the whole Salon.

Not Pittsburg, nor yet Buffalo
Nor P. P. A. or White,
Not London, or San Francisco,
Los Angeles need write.

To ask me kindly to submit
My pictures to their show.
Eschaque and Mortimer will have a fit
When I start in to go.

For I shall have a brand new way
To make my prints in oil,
I'll take and finish in a day—
Providing they don't spoil.

As many prints as Adelstein—
And that is going some.
So Edwards, Reiter, Libby, Green
I'm coming; Watch me come!

There's just a thing, or two, to learn—
I haven't started yet—
An image right side up, to turn,
A knob to twist and set.

A diaphragm or shutter speed,
Develop and such fudge.
These are the only things I need
Then I shall be a Judge.

NOTE: Knowing the author of the foregoing we are prepared to vouch that neither bitterness nor malice enter into his mood. He is of a whimsical temperament and all the artists whose names he mentions are, he assures us, his friends and high in his esteem.

The skit is offered with a conviction that it will amuse every reader and no less the men whose names and standing make the whole thing funnier. We hope the Poet masters the Fudge of which he sings and wish him joy of his attainment of Judgeship.

—S. B.

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

FOUNDED MAY 1900

VOL. XXXII San Francisco, California, March, 1925 No. 3

The Sisterhood of the Arts

It has caused wonderment in some to learn that so many artists, painters, musicians, sculptors and doctors should be ardent pictorial photographers.

Robinson, Whitehead, Missone, began we think with the brush: Eschaque is an engineer; Lovejoy, Chaffee, are doctors; Tilney, who, making no claims to creative artistry, has made many artists, was an operatic singer. These are a few names in example, given offhand from scant information.

The host of others who have the richness of song and form, and color in them but have lacked opportunity to cultivate the technique of those gifts, have taken to the Camera. Photography offered the easier way to a means of expression.

The Arts are still Sisters; and if photography is the most complacent, the easiest wooed, the soonest won, shall we disown her? A great pictorialist may arrive sooner than a great painter or musician, but having arrived we must acclaim him an artist. That acclamation may be of his kind and degree but it shall be absolute. If God has given us the automobile, shall we deny a spark from the divine flame to him who rides to Parnassus' top because he has not toiled up on foot?

It matters little how we drink,
From which Pierian founts,
It isn't what we say or think—
The Thing's the thing that counts.

So take your camera and make your prints with courage and conviction. You may not create masterpieces but you are developing better things within yourself than by playing with sticks, and balls, and cards, and such toys. You may not be one of those elected to light your torch at the Divine Flame: What matter? Your eyes are on the heights and if you look well and long enough, perchance the gods may smile on you.

CHANGES IN INCOME TAX LAW

Of Special Interest to Photographers

By Paul Madden of the Howland & Dewey Co.

The Act of 1924, has lessened the burden imposed on tax payers and has also differentiated between income which is the fruit of brawn and brain and income which is derived from merely clipping coupons. It has reduced both the rates of the normal and surtax and small and large incomes have been equally considered in this respect.

Normal Tax which particularly is applied to small incomes has been materially decreased from four per cent on the first $4000 in excess of the deductions permitted by the law and eight per cent on the balance to two per cent on the first $4,000, four per cent on the second $4,000 and six per cent on that income which is in excess of $8,000. (Exemptions having been considered.)

A nominal credit of twenty-five per cent has been allowed this year on incomes derived from personal services in a business or profession. Photographers who own and operate their own Studios may make an allowance as salary to themselves over the amount set aside as earned income must not exceed $10,000 or exceed 20% of the net profits. Having arrived at our earned income we proceed to take advantage of exemptions allowed by law. Now we have our net taxable earned income and we again compute our tax according to the normal and surtax rates. This time, we find that our tax is less than that which we first computed. We will now take 25% of the tax determined in the second instant and subtract this amount from the tax first computed.

The capital gains tax is intended as an advantage to those individuals who receive in one year gains that have accrued in other years. Capital gains are profits from the sale of property (personal and real) that have been held for over two years. These profits are taxed at a rate of 12½% and are computed separately from other income subject to normal and surtax. It is optional with the taxpayer as to whether capital gains shall be taxed at a special rate of 12½% or included with other income.

From the above we readily deduct that a loss incurred from sale of property purchased for personal use (a residence) is not a capital loss, therefore not entitled to 12½% deduction. This year's law permits the taxpayer to deduct 12½% of his capital net losses from the tax computed in the ordinary manner. Capital net loss means the excess of capital losses over capital gains. In other words where a loss has been suffered in the sale of a capital asset and in other similar transactions gains have been made, if the losses are greater than the gains, subtract the amount gained from the amount of losses and you have the capital net loss.

It will be necessary to first compute the tax on income in the usual manner, then figure 12½% of the capital net loss and subtract this amount from the tax arrived at in the regular way. Also bear in mind that if the 12½% of capital net loss amounts to more than the amount of the tax you should disregard this method of figuring the amount deductible as capital losses and subtract the amount of capital net loss direct from net income—then compute the tax on the difference.

The exemption allowed a married man living with his wife is $2500 this year against $2,000 in the 1923 law. This exemption is determined not by the persons status on December 31, 1924, but by his status during the taxable year. Suppose a single person should marry on June 30, 1924, he would be entitled to deduct one-half of $1,000 as a single individual's exemption and $1250 or one-half of a married person's exemption because he was single six months of the year and married for the other half year. If he was married in March or October or any other month he would figure the proportionate amount of time in each status and make his personal exemptions accordingly. When a child is born during the year, the parent may have a deduction of $400.00 regardless of the date of its birth because the status of the parent in December 31, 1924, is the requirement in this case. A person who actually supports one or more persons in his family or household is a head of a family and the status is the same manner as that of a married person.

P. I. P. A.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

A Little News About a Big Event

There isn't as much news to fill our page at this time as there will be in future issues of Camera Craft. Our western Association is too busy making history just now to find time to record it. But things are certainly doing. There are big things in the making and many earnest, hard-working souls in the thick of the activities.

The mainspring of labor and thought is, of course, the forthcoming convention in San Francisco. Every nerve and fibre of your officers is strained to make all ready and lay the firmest of foundations for that event. The dates have been set, the place selected, and you shall judge whether all is well by the facts as set forth below.

Know then that the Pacific International Photographers' Association Convention opens on September 2nd and continues on the 3rd, 4th, and closes on the 5th: That the place is the Fairmont Hotel including every gorgeous banquet room and hall, corridor, and space that may be needed for an adequate housing of the exhibits, for the lectures and demonstrations, and for the entertainment of our guests. Even the Terraces and Sunken Gardens shall be made available.

With such a location can any one imagine a dull moment? If things should, by any chance lag for a moment, the visitors eyes need but turn from his environment and look across a skyline that has enchanted artists, wander over the bay, dotted by day with white boats gliding to and fro, and at night a spangled firmament of colored lights moving over the calm water like glorified will-o-the-wisps.

And the attractions! Um! Those attractions! The West has a reputation to maintain and has never fallen down on its obligations and prerogatives. Early as the time is, much has been arranged that would astound our members.

The dealers have evinced an interest and enthusiasm that is most exhilarating. Space is selling like the hot cakes written about in Homer. Advertising matter is vouchsafed. Mr. Laurence Morton is losing sleep and gaining laurels doing his stuff. He is the Convention Manager, you know, and the right man in the right place, we'll tell this mundane sphere.

The National Convention will be packed on cars and shipped right to the San Francisco Convention and in many cases the same personnel will come with the exhibits. It is rash to make statements so far in advance, but it should not surprise us if to these there be added exhibits that have made no arrangements with the National. We are keyed up to anything and ready for it.

The National Association is with us, back of us, and for us, and we acknowledge our allegiance. We want the eastern brothers to come out and look us over. We want to go East and see them where they live, and tell them about ourselves, and hear them tell about themselves. We want to make one big family of the profession. That is why we are so keen about this convention, about any convention.

The Pacific Coast Invites the World.

Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

A vital topic of interest these days is the Winona School and its growing importance. Though the next session is two-thirds of a year off, we are informed that plans to attend are already being made by many who hitherto have been rather lackadaisical. This speaks well of the educational value delivered by the school and of the ambition of the professional.

Reports of improved business come from everywhere and the outlook for bright trade is cheering. There seems to be an unaccountable increase in Child Portraiture. This is not nearly as surprising as that parents should not always have been lavish in the picturing of their youngsters.

The hectic season of conventions is over. The aftermath is pleasant for by a concensus of opinion the 1924 conventions were successful in every way. Photographers have foregathered to exchange view points, to assimilate personalities, to learn from one another, and to broaden their outlook; in all of which they succeeded. The speakers and demonstrators have been earnest and sincere, subordinating the ego to a greater purpose.

The National Convention must ever be the model of Conventions and to remain so needs to build on each year with greater and greater intentions. It has fully met expectations this year and we hope it may surpass the fondest hopes in 1925. The usual complaint of members, dilatory in payment of dues is in evidence. This is seldom a willful procrastination but rather a form of artistic carelessness. Men who stand high in their communities willingly and promptly pay from twenty to one hundred dollars a year to fraternities and as much more to abstract commercial bodies, seem forgetful of the few dollars which are applied to maintaining their particular own association.

From the various parts of the country where district conventions were held, our news is sanguine and all toward good cheer. Whether it be the Northeast, Northwest, South, Central or elsewhere, those who gave their best, in effort and and achievements. The exhibitions have ideals, have been requited by attendances more than satisfied. All of which being so, let us hesitate before carking or complaining on the first poor day, or the first small incident that disgruntles us. Tomorrow may be a banner day, and what annoys us for the moment may have been well meant.

The Officers of the P. A. of A. were unanimous in their welcome to the Pacific International Photographers' Association when they voted thus to grant the new Association a charter. Their President, D. Perry Evans knew what he was doing when he sent J. A. Zinn, Jr., as special emmisary to the Cleveland Board Meeting with power to ask for a Charter which would affiliate this fast growing "Coast" association with the National. Comprising as it does, the old Pacific Northwest P. A. and the younger California P. A. with Alaska and the Hawaiian Islands in addition, it covers all the thickly populated territory west of the Rockies which is noted for the enthusiasm of its enterprises. We are pleased to have this western member in our family of Amalgamated Associations.

The response to the annual call for membership dues the first of the year has been one of the finest on record. Not only are the regular year-in and year-out members coming in early, but a great many who have dropped out for one, two or three years have renewed their memberships thus indicating a revival of interest in the National Association. There are still a goodly number who have let the matter slip their mind, probably through

relaxation after a strenuous Holiday period, but who we would like to see back on the rolls at an early date to get as many months service as possible from their credentials. Why not attend to it NOW, if you are one of the delinquents? Thanks.

While the Board was in session at Cleveland, they inspected the Auditorium and found it ample for the needs of our Annual Convention. Dates for the "43rd" were set for July 27th to 31st.

With the above dates fixed, the Trustees of the Summer School decided it would be advantageous to hold the Commercial Course the three weeks immediately preceding, i.e., July 6th—25th and the Portrait Course the four weeks after the Convention, Aug. 3rd—29th. This will give students at the School a chance to run over to the Convention either before or after their respective course at the Summer School.

Speaking of the School, there has been a desire from many quarters the past three years for a Commercial Course and with the prospects of one being given this year, it has increased many fold. It will depend upon securing sufficient registrations to meet expenses, however, so we are requesting that all interested in this course will make their application early so the final details may be completed without delay.

The Portrait Course will be augmented by a Finishing Department, for 1925 and in this way, add the final department for instruction, from Reception Room to the mounted photograph. Judging by the number of advance requests for the Prospectus, (which is now ready), August will prove the ideal month for the Portrait session and the hundred reservations will be taken up at an early date.

Tuition for each course has been fixed at $50.00 of which $10.00 is required as a registration fee, the balance to be paid at the School. Checks should be made payable to the P. A. of A. and mailed to the General Secretary, No. 722 Bond Building, Washington, D. C. A copy of the Prospectus will gladly be mailed on request.

The time is fast approaching for Spring Exhibits. Better make a request now for one of the Traveling Loan Exhibits as there will be but four on the road this year and we would like at least four weeks' notice to facilitate routing. The use of these is free to members of the P. A. of A. upon their agreement to prepay expressage to the next exhibitor. The pictures are some of those which were exhibited at the Milwaukee Convention, each set containing from thirty to thirty-five portraits.

Among the reports read at the Cleveland Board Meeting was one from Mrs. Howard D. Beach, Chairman of the Women's Auxiliary, P. A. of A. on the $5000 fund which the ladies of the Auxiliary are endeavoring to raise for refurnishing the Summer School at Winona Lake, Ind. With the Association having purchased the School property outright and the Manufacturers and Dealers so ably assisting with modern equipment, it is gratifying to see the photographers of the country lending their support by donating to the fund for improving the furnishings of the building. Contributions have been received from every quarter of the United States either through cash or pledge cards, showing the wide-spread, sincere interest in this activity of the National.

The news from the west foretelling of wonderful things planned at the September Convention in San Francisco adds to the general heartening of activities throughout the country. The National Body feels that such district enterprises cannot but prove the strength of Associations and that a great deal of good to photographers in every part must accrue in like proportion. The National Convention is the pioneer as has a parent pride in its children wherever and whenever they show their might.

It is, of course, hard to say that a large contingent from the east will attend the San Francisco affair, but there is no doubt that not a few prosperous individuals and their families will welcome the excuse, or reason to go to a state of which they have heard and perhaps dreamed much, and where they should like to journey for any or no cause.

As to the Westerners—knowing their spirit we are assured the welcome awaits any and all who go.

YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINT ITALICS TITILLATETH YE SPHYNX WITH HYS QUILL

All Aboard

The holiday season is well over and the aftermath is one of reaction, laxity, recovery. The really enterprising business man does not stop to catch his breath long enough to let opportunity pass. The portrait photographer is ready to take stock. He should know now, and from the knowing learn for the future what the percentage of his net and gross profits are, what brought him transient and what permanent business. He will find time to study his stock and make requisitions wisely. A clean, fresh line of goods and of the best is wisdom for the photographer as for others.

The Commercial Photographer still moiling with the hold-over routine orders is not yet at the stage where he need worry about slack season. If he be discreet it is, however, the time to devise ways and means of creating demands that shall eliminate slacks. The field is growing, more and more photography enters business life as an essential, and when one sort of business languishes another is at its peak. May the Commercial Photographer help himself with active cerebration.

After a hectic season and many salons, the Pictorialist rests a bit, turns over in his mouth the savory morsels of distinc-

tion that have come to him, unpacks his packages of prints back from the hangings, and lets the elements rage while he cleans his camera and puts his paraphernalia in condition

Holiday time, bereft of its higher signifiance is to business like a shot of strong tonic. The Ship of Time has moored and unloaded. Already great cargoes of events and opportunities are on the wharves ready for delivery and placement. Today is the occasion for reloading: Tomorrow the vessel sails again, whatever the wind or tide. Those desiring to get anywhere, COME ON: ALL ABOARD.

Let Your Representative Know Your Feelings

Every Photographer has a home and some belongings, or hopes to have them. Let the heaviest blow of taxation fall on those best able to bear it. They tell us that the taxation of the rich is after all passed right on to us, but no form of logic can show us where that evil is remedied by putting it upon us direct. Read what follows and then write to the state senator from your district if you live in California. If your residence be in any other state stir up the powers that be to better your condition with similar measures.

"Had the Russian peasants owned their own homes and farms, the Bolshivic terror could not have swept that country."

This is the statement of David Woodhead, Los Angeles lumberman, and head of the Tax Relief Association of California, 502 Delta Building, Los Angeles, proponents of the proposed "home-builders" constitutional amendment which will be presented to the legislature in January.

Mr. Woodhead declares extension of home ownership will give increased security to the rights of private property, the ideal condition being a population 100 per cent home owners. The wealthy landowner will also benefit from this increased security, says Woodhead, even though his taxes will be somewhat increased.

A bill is now being prepared for submission to the California lawmakers call-

ing for an amendment measure to be submitted to the voters of the state. The amendment proposes the abolition of the personal property tax, and the exemption of $2000 worth of improvements on land to each individual taxpayer.

The Tax Relief Association also proposes to lighten the tax burden of the small farmer who is trying to establish a home. The proposal of the association, according to Mr. Woodhead, would promote ownership of farms rather than farm tenancy, and in other ways promote the ownership of property by individuals, and he declares that a community made up of home owners is certain to prove an ideal place of residence. The association plan, he asserts, will promote home ownership, is economically sound and in thorough keeping with American ideals, and will be the biggest boost for California since gold was discovered in '49.

Commercial Photographers' of Detroit

Now that the committee has provided for the affiliation of the local organizations with the P. A. of A. we may look for a similar improvement throughout the country, and when the portrait photographers, the commercial photographers, and the photo-finishers shall all have joined, their efforts under the same coherent force, great things may be anticipated.

Splendid work is being done to combat the smoke nuisance and the Detroit Board of Commissioners is proving a willing, and potent ally.

Amendments submitted provided that the end of the fiscal year shall be in September instead of February, as at present. This will facilitate the work of the officers in planning instructive programs for the ensuing year.

Much credit is due to William Manning and Mr. O. R. Foster, secretary-treasurer, for their efforts in the general betterment of conditions.

Photo Finishers of Northern California

The following notice has been sent to all members and prospective members and it is hoped that the already enthusiastic group may be enlarged by one hundred per cent enrollment.

The business known as Photo Finishing can be maintained as an honorable and remunerative profession, dependent wholly upon the attitude and actions of its practitioners toward their chosen profession and toward one another.

This we will agree is unconditionally correct and therefore the real success of the Association needs the interest and membership of every finisher, both great and small, the man whose only business is photo finishing as well as the one who handles such work as a side line. After all, our interests are the same. At least, neither man can go far without the cooperative talents of one another.

The enclosed application blank explains the sliding scale of membership fees, thus permitting all who are interested in the advancement of their chosen work to participate in the affairs of the Association with the ultimate raising of the standards of the profession and encouraging business companionship with others engaged in the same occupation, resulting, eventually, in a higher satisfaction to the purchasing public and a betterment of conditions of the craft, whereby a fair and just return on the investment can be obtained by the finisher.

Act now, sign and forward the enclosed application while it is before you.

A prominent speaker will address the Association at the next regular meeting on a vital subject of photographic interest. Plans will be laid for the coming "Take a Picture Week". The question of an adjusted price list will be discussed.

Set aside now, and arrange to be present at the next Dinner Meeting to be held at the Hotel Stewart, San Francisco, 7 P. M. Thursday, February 19th, 1925.

O. C. Hansen, President,
M. O. Leonhart, Asst. Secy.

Commercial Photographers of San Francisco

A well attended meeting of this body was held on the evening of Tuesday, February 10th, in the private dining rooms of the Wilson Restaurant.

Many things of importance were discussed, but as nothing came to a final decision, definite news will have to be postponed to our next issue.

The Commercial group is getting back of the P. I. P. A. convention with a most loyal spirit and aggressive activity.

Photo Finishers' Association of America

Paul Burgess, President. F. W. Barta, Treasurer.
T. R. Phillips, Secretary, Washington, Iowa.

Jan. 23rd, there was an Indiana Division of the P. F. A. of A. organized at a meeting held at Hotel Lincoln, Indianapolis. The Chicago Convention advertising display was on hand and added to the atmosphere and value of the meeting. Addresses were made by a number of visiting finishers from other states and the following officers were elected:

T. K. Overfelt, Terre Haute, President; O. L. Foster of Lafayette, Carl T. Lieber of Indianapolis, H. H. Cater, Seymour, and E. F. Biechler of Indianapolis, were elected Vice - Presidents; E. C. Hunton, Booneville, Secretary.

Another meeting will be held at Richmond in April and meetings are planned to be held at four different dates during the current year.

During the past month a sectional meeting including territory both in Wisconsin and Minneapolis was held at La Crosse, at which there was a good representation of finishers in that territory. Dr. Karr of the American City Bureau addressed the meeting. A visit was paid to the Moens Finishing plant and a most wonderful dinner was partaken of. Burgess, Reedy, Muir and Bingham, four of the men who have done so much for Association ideas found their way to this meeting.

A report comes from Boston that the Masters Photo Finishers' Association of Boston is to so reorganize that the whole state may be included in the organization instead of Boston only, and a group of the Boston finishers have agreed to go down into Connecticut and help Lee Paulman organize Connecticut.

A Detroit City Division has been established.

It is expected that Oregon and Washington will soon be organized.

The P. F. A. of A. journal "Developments" continues as a model of bright, "newsy", well printed literature and the following is culled from its pages:

Where Do Your Dues Go To?

No finisher could possibly circularize his competitors in his own state once a month for $25.00 a year. It takes team-work to send propaganda into your territory, team-work and plenty of the "where-with". The biggest part of your annual dues is being used monthly to send "Developments" to you and to your immediate competitors, as well as finishers in every state and province in North America. Part of the dues of a finisher in Georgia may convince a a finisher in Kansas that his co-operation is needed to help line up a finisher in Oregon. Part of the Oregon member's dues will bring the good word to a finisher in Ohio, and so on until every section, including your own locality, is working together for better trade conditions and the greater use of the hand camera and Kodak prints.

The September issue cost $385.00 for 4,700 numbers, $215.00 came from the advertisers, the other $170.00 came out of the treasury — all the work being done gratis by members as far as compiling the magazine was concerned. And the mailing list is growing right along and the last issue contained 48 pages instead of 32.

The Price Cutter

Tell me not in smiling numbers,
Selling costs are what they seem,
And the man who cuts for orders
Gets the lion's share of cream.
If you strive to build a business,
Do not be a human sieve—
Letting leak your needed profit,
Trusting luck will let you live.

Lives of dead ones all remind us
What it means to sell on guess;
Their departure makes us keener
To sell right and not "for less".
For no trade can long be loyal
To a man who's all regrets,
Can't deliver—who's just living
On the interest of his debts.

A Photographic Digest

Edited by H. D'Arcy Power, M. D.

An Exposure System for Chloro-Bromide Enlargements

Now that chloro-bromide papers are becoming popular in amateur circles, owing to their superior gradation, color and quality, it is desirable, on account of their slow speed, that some simple and reliable method of ascertaining exposures for enlarging be employed. The test-strip method, while suitable for rapid bromide papers, is unsatisfactory with the slower papers on account of the time involved. Many professionals employ high-power filament lamps, but those with only incandescent gas or low-power electric bulbs may find in the following method a practical alternative.

The factors which affect exposure are as follows:—Density of negative, speed of paper, degree of enlargement, intensity of light-source, strength and temperature of development. If the worker will confine himself to one make of paper, a uniform light-source and a standardised method of development, these may be considered as constant quantities. Different batches of one paper may vary slightly in speed; for this reason new batches should be tested, and allowance made accordingly. With this exception, the only variable factors to be dealt with are the degree of enlargement and the density of the negative. These are allowed for by means of an exposure table, which will show the exposures required for different degrees of enlargement and negative densities.

The writer uses Wellington B.B., for which the following table was made, but a similar table can be easily drawn up for other brands, once the speed of the paper is found by trial and error and its relation to its corresponding enlargement factor ascertained. In the case of B.B. a negative of average density was chosen (Density No. 8). With a 60-watt Fullolite lamp in the enlarger, the correct exposure for an enlargement of three diameters was found to be four minutes. The ratio factor for this diameter is also four (see Wellcome Diary), so that for this particular negative and light-source all the ratio factors may be read as minutes. Proper allowances were then made for negatives of other densities in accordance with their relation to the standard negative.

It is necessary to employ some means of classifying negatives easily and quickly. The writer uses Dawson's Densitometer, but understands it is no longer obtainable. The principle used in its construction is based on the familiar lens diaphragm. Light is allowed to pass through a portion of the negative to illuminate a screen. This will be inversely proportional to the density of the negative. A second screen illuminated by the same source passes through stops, which may be adjusted until its illumination is the same as that of the negative screen. When the two screens are illuminated to the same intensity, the stop number will be equal to the density number of the negative. In practice the portion of the negative chosen is that showing the maximum density through which it is desired to print detail.

Exposure Table for Wellington B.B. Paper in Minutes and Seconds.

	Negative Density Numbers.										
Diameters	1½	2	3	4	6	8	12	16	24	32	48
1	—11	—15	—22	—30	—45	1—	1½—	2—	3 -	4—	6—
1½ . . .	—12	—17	—25	—35	—50	1—5	1¾—	2—10	3½	4¼	7
2	—25	—35	—50	—70	1¾	2¼	3½	4½	7	9	14
2½ . . .	—35	—45	—70	1½	2¼	3	4½	6	9	12	18
3	—45	1	1½	2	3	4	6	8	12	16	24
3½ . . .	1	1¼	2	2½	3¾	5	7½	10	15	20	30
4	1—8	1½	2¼	3—8	4¾	6¼	9½	12½	19	25	38
4½ . . .	1¼	1¾	2½	3½	5¼	7.5	10½	14.10	21	2ɔ¼	42
5	1½	2¼	3¼	4½	6¾	9	13½	18	27	36	54

Light-source 60-watt Fullolite lamp. Developer, M.Q. makers' formula used at a fixed temperature of 60° F., with Watkins factor of 4. This factor gives normal warm black. For brown-blacks, decrease factor to 3, and increase the exposure by one Density No. higher.

It is difficult to classify pyro-stained or fogged negatives, however, which may be two to six density numbers higher than shown, and the color of the negative, therefore, must be also borne in mind when deciding the density.

The Sanger-Shepherd Density Meter is still obtainable, and is equally suitable for the purpose. If, therefore, the worker will mark all his negatives with the S.S. density number it is a simple matter to compile a table for the particular chlorobromide paper used, and dispense with the time-wasting and erratic method of taking test-strips, especially as it is so very difficult to judge from the appearance of a small portion of a print what will be the effect when the whole has been printed with the same exposure.

J. H. Edwards—
in British Journal of Photography.

Enamels by the Carbon Process

Of the various chromate processes which have been used in the making of photo-ceramic enamels, the principal is the carbon process employing vitrifiable colors. Though even with this process much practice and experience are necessary if good results are to be obtained, it is, at least, much simpler and more practical than any process in which the pigment is dusted on. The circumstance alone that the need for making a transparency is avoided is no inconsiderable advantage in practice.

The property which bichromated gelatine shows of giving an image in correct gradation, when suitably exposed and developed with warm water can be used to produce a gelatine image containing pigment material, which is capable of being burnt in. In precisely the same way, gum arabic, isinglass, albumin, Le Page liquid glue and other colloids can be substituted for gelatine, and developed in an analogous way to produce the same result.

If gelatine be used, it is important that none but a hard and really good quality should be selected, and that only the very least admissible quantity of it should be used. Greater amounts of gelatine make it difficult to burn the pigment in and very often give rise to a rough and ugly finish, which leads one to believe that the image was faultily burnt in. Even more important than the quality of the gelatine, however, is the choice of a good, refractive pigment, which will lose very little in strength during the process of burning in, and must be as fine as dust.

A good formula for a mixture for the photo-ceramic carbon process is the following:—

Mixture I—Distilled water, 75 c.c.s., 2½ ozs. 67 mins. Glycerine (chemically pure) 3 c.c.s., 50 mins. Sugar candy, 5 gms., 77 grs. Gelatine (Nelson's hard) 5 gms., 77 grs.

Mixture II—Iridium oxide, 3 gms., 46 grs. Violet pigment, 1 gm., 15 grs. Distilled water, 20 c.c.s., ½ oz. 98 mins.

Mixture III—Ammonium bichromate, 2 gms., 31 grs. Distilled water, 25 c.c.s., ¾ oz. 82 mins. Liquid egg-albumen (clarified) 20 c.c.s., ½ oz. 98 mins.

The preparation is carried out as follows:—

The gelatine, after being first allowed to swell in water, is dissolved by warming on the water-bath, and the sugar candy is then added. The mixture must then be warmed only so long as is necessary to dissolve the sugar; strong heating must be avoided. The enamel pigment is ground with water in a mortar, until the mixture has nearly become dry. Then, continuing the grinding, one adds portions of the warm gelatine solution, until the two are intimately mixed and form a semi-solid mass. The pigment mixture is transferred to the heating vessel, where it is warmed to 113-122 deg. Fahr., when Mixture III is added, the whole being kept well stirred with a wooden spatula.

So that the coating may be quite even, the glass plates which are to be coated must be laid on a large lithographic stone, warmed and levelled. The coating must, of course, be done in a darkroom; and, if in winter, it is necessary to keep the room warmed. The floor of the room should be covered with linoleum, which should be wiped over, before coating is commenced, with a wet cloth; for every particle of dust on the pigment surface leaves a small spot.

In printing, an exposure meter is, of course, made use of. The time of exposure is controlled principally by the character of the negative, and, even with a very dense negative, will not amount to

more than seven minutes in summer sunlight.

After printing, the film is given a coating of 2 per cent collodion solution, and, after being cut through along three sides, is washed until the drainings show no chrome yellow color. As soon as this is completed, a correspondingly large sheet of smooth, white paper is laid on the film, the plate is replaced in the dish and warm water is poured over it. This procedure is continued until the image is seen to be clean. The fourth side of the film is then cut through, and, with the aid of the sheet of paper, the film is transferred to a glass plate, treated first with a mixture of distilled water and alcohol, and finally, with pure alcohol. The picture is then cut to the desired shape, placed on the cleaned and varnished surface of the refractive object and pressed into contact with a soft cloth, the collodion-coated side of the image being outside.

Many ceramic workers make the mistake at this stage of removing the film of collodion by rubbing it with a cloth moistened with ethyl acetate; in this way a large number of particles of pigment are torn away, and the worker wonders as to the cause of the many white specks with which many images so treated are spoilt. It is entirely unnecessary to remove the collodion coating, as it burns away before the image is burnt in, without harming the latter in any way. If, however, it is desired to remove the collodion definitely beforehand, it is best to soak the image—without rubbing it at all—in ether and alcohol, in which the film dissolves. After any retouching which may be required, the picture is covered with the following liquid color mixture:—

Ivory black	10 gms.
Ränderblau	1 gm.
Rose purple	0.3 gm.
Generalfluss X	4 gms.

This mixture is conveniently diluted with copaiva (capivi) balsam, clove oil and oil of turpentine.

For the burning in, it is best to use an electric muffle furnace, in which the fault of irregular heating is avoided by the fact that the heating elements are wound round the furnace and surround it on all sides. Moreover, the curved faces of the heating surfaces, as seen in section, are so arranged that the radiation from these surfaces gives an absolutely uniform temperature throughout the furnace.

In the firing, an excessively high temperature must be avoided, or the enamel will burn away, the image will lose its glaze, and the highlights will turn yellow.

C. Fleck, B. J. P.

Red Rays and the Unseen Distance

By H. D'Ary Power, M. D.

By way of introduction, I may recall two long unexplained experiences. Many, many years ago, which to some of the present generation must seem before the beginning of time, the village of London experimented with the latest scientific novelty, an arc lamp; and they put up in the main thoroughfares a number of these spluttering carbon suns which all the papers announced would end the misery of a London fog. Some time after their erection the beautiful yellow fog came, and in the streets where the new electric light and the old gas lamp were still shining side by side, behold, the prophets received a shock. The gas lamp shone about as badly as before, and the arc lamp many hundred times more powerful, was not perceivable until within very close range. Let us note this, and ask the question, why?

Another experience: all who have traveled along the line of hills guarding our interior valleys, must have perceived at times a pale, blue luminous haze enveloping their crests, and especially their broken surfaces, and this often in hot, dry weather. We ask again, why?

Both these phenomena may receive some elucidation from the contents of a lecture I listened to last night in the University of Freiburg by the well-known photographer, Mr. Ferdinand Leiber. It is interesting in one way to note the interest that is taken in Germany in complex, and in some senses abstruse subjects, by an audience that was in no sense made up of technicians. The title was the Photographic Phenomena of the Atmosphere, and the purport of it was to show the difficulties encountered in photography from aeroplanes and balloons. The lec-

turer, during the war, had been the expert employed by the German Government to solve the problem of obtaining photographs at high altitudes of the enemy's lines and country; and at the time of beginning his work, the difficulties of the subject were practically unknown. These became apparent as the war proceeded and, amongst the most difficult, was the fact that under certain atmospheric conditions, the details of a distant landscape became blurred, altered in color or unduly lost. The speaker introduced the explanation by a most interesting experiment. Filling a large jar with clear water, he poured into it a few drops of mastic varnish which instantly produced a pellucid turbidity, white in the clear portions of the glass, but where strips of dark-colored paper covered the exterior, the turbid fluid showed blue, the identical blue that we perceive over our mountains and mentioned in the opening of this paper.

Now what is the nature of the turbidity produced in the fluid? It is a deposit of minute quantities of the mastic, so fine that the highest powers of the microscope are quite unable to reveal their individuality. The lecturer proceeded to show that when rays of sunlight were sent through such an emulsion, the rays collided with and were reflected from these ultra-microscopic particles, and that before they could emerge and pursue their course to the eye, they had been reflected and reflected innumerable times. Further, when they did emerge, the various rays constituting white light had been very differently affected in transit, so that whereas the blue and violet rays had undergone as much as 96 per cent of interruption, the red had undergone only 6 per cent and the orange 10. "It is clear", said the lecturer, "that when similar emulsions of aqueous vapor occur in the atmosphere, producing fog or mist, the rays of light traversing them will undergo similar obstruction; and spectroscopic inquiry shows that they do. Theoretically, if a landscape possessing varied colors, such as, let us say, a white snowfield and a greenish greyish forest, were seen through such a veil, the white snow field would lose by diffusion most of the rays which make it white, namely the blue and the violet, and it would appear red, and the green-grey of the forest, similarly losing its shorter waves, would appear brown. But in practice, except under very exceptional conditions, such phenomena are not observed, for the reason that the eye sees not only the light that is reflected from the landscape, but also the light that is reflected from the surfaces of the particles of vapor, which are for the most part made up of blue and of violet, the final result being not a change of color, but a loss of distinctness, so that the most distant parts of such an area become imperceptible to the eye and not photographable by an ordinary plate."

We have in the lecturer's demonstration the reason why the yellow light of a gas jet could penetrate a London fog better than the more powerful electric light, and why the filmy mist around our mountain crags beautify them with blue haze.

Now to the practical application of these facts: During the war, the problem was how to obtain the clearest definition of distant fields, which the experimental work has shown to be dependent on the elimination of the reflected light, consisting of blue and violet rays. The red rays only lose 6 per cent of their number. If, therefore, a sufficiency of them exist in the landscape a picture taken on a plate sensitive to red only would give perfect detail. Such plates, of course, exist, which in conjunction with screens, cutting out the short rays of the spectrum, would give just such a result. But they were not available under the given conditions; viz: for photography from a swiftly-moving aeroplane which does not permit of long exposure. It was therefore necessary to produce a plate capable of giving a fully exposed image produced by red rays only, in a time no longer than that demanded by ordinary work. This the German manufacturers succeeded in doing, and such plates are now on the market. The war is past, and for the time being, the demand for these plates for aerial work has been greatly diminished; but as the lecturer showed by a very large collection of lantern slides of landscapes taken under identical conditions of exposure-time, lighting, and development,

the pictures registered upon the red sensitive plates gave a wealth of detail in the distant part of the field, dimmed, or entirely lacking in the others. Moreover, he stated that many of these photographs, in which distant detail was clearly present, were of scenes in which this distance was **utterly invisible** to the human eye.

We have long known of the use of photography to discover stars not revealed by the telescope; it is a new feature to find a photographic plate registering a picture beyond the range of our vision.

Record Keeping by Photography

By H. D'Arcy Power, M. D.

In September of 1923 I published in Camera Craft a paper on the method of using a hand camera for the copying and economical storage of letters, prints, etc. The need of information on these matters is shown by the publication of Mr. E. H. Flaharty's paper in the April (1924) number, Camera Craft where a similar method, also employing, as I did the use of a mirror for reversal, and Bromide paper as the medium for a direct copy, but differing from my arrangement in that the camera is placed above the matter to be copied instead of in front of it. This is an obvious improvement on my arrangement, not only in saving much trouble in copying from books and other thick bases, but in the avoidance of reflected light. Seeing that it is the method advocated in the papers on my vertical enlarger, (the source of all those now on the market), it is strange that I overlooked it in connection with hand cameras. Besides a commendation of this part of Mr. Flaharty's paper there are other points worthy of further comment. The use of a mirror does not confine you to the use of Bromide paper and the single copy. Process cut film is as good as bromide for pure blacks and whites, and by printing through the film the lettering is not reversed. Mr. Flaharty's mirror is suspended from the lens and protected from dust by a glass bottom through which the rays from lens to object must pass. I have yet to find an enclosed space that would stay dust-proof, and if this arrangement is adopted the protecting glass must be an optical flat or distortion may occur, the same is true of the glass forming the mirror unless it is silvered on. My own mirror is swung from the side of the box supporting the bellows, (it is a quarter plate Graflex camera) it thus serves for detective work, or by turning it on its side it can be used for objects lying beneath it.

The Amateur and His Troubles

Conducted by Sigismund Blumann

Some Hints For My Friends

By R. L. McColm

A shutter whose speeds do not go below one-twenty-fifth of a second can be made to give accurate slow speeds by pressing the release the required number of times on the one-twenty-fifth mark. Pressing the release five times gives one-fifth of a second, etc. In photographing streams where the movement of the water would cause a blur if taken at one-fifth of a second, this method will stop the motion of the water and still give a fully timed negative. The thing may not seem feasable, but I recommend a conscientious trial.

ENLARGING STUNT—The use of a dark ray filter over the lens of the enlarging camera will enable you to focus direct on the bromide paper, instead of placing a sheet of plain paper on the easel, focussing, removing paper, and replacing with bromide paper.

MOONLIGHTS—Those beautiful moonlight scenes you have admired are not hard to make. They are made in the daytime and not at night. An evening when the sun is setting and there are plenty of clouds in the sky is just the time. Point your camera right at the sun, stop your lens down very small and give about a twenty-fifth of a second.

Your negative will be quite thin but when over-printed so that no detail shows, only the clouds, and a silhouette of the objects on the ground, you will find that some very artistic results can be easily obtained.

Don't attempt to take these scenes by moonlight as it can't be done, at least not with an ordinary camera. The light of the sun is 600,000 times as bright as the light of the full moon at its brightest so you can figure out the exposure for yourself and no clouds nor moon would stand still long enough for you to get a picture of them.

Pictures made as above will give you a thrill of accomplishment and when toned green make works of art.

LEROY WHITTACKER IN ACTION
By HIMSELF

What One Amateur Is Doing

Leroy Whittacker is a tall, slender, fair and curly headed young fellow of about twenty, with an adventuresome spirit and an insatiable wanderlust. He calls himself a Hobo. After several meetings and some intimate conversations we find him as clean as one would wish an American boy to be and a Hobo of the type that has settled down in later life to the writing of great books. He wanders from place to place as the mood moves him, sometimes inside of railroad cars, sometimes under them, borrowing and accepting nothing, working for his livelihood, and always with a camera and several lenses tied to him somehow. He is a character and we feel fortune has been kind to send him our way.

The point is, however, that the mainspring of his wandering disposition is his love of landscapes and landmarks. Making pictures is his object in life and he can no more be restrained by responsibilities and conventions than the great authors, poets, and painters, who put everything into the stakes and all upon the turn of the die, to live their lives as they chose.

The little illustrations herewith are from prints he himself has made for the purpose of showing us how he makes a darkroom, and lays out his stores when he finds himself in a hotel room, and to prove that for all the knocks and vicissitudes of his sort of travel the old camera can be made to produce pictures. The display of Camera Craft is a courtesy and compliment that will convey to the beholder what a sense of chivalry exists in our friend and that he is, indeed, our friend.

Monkeying with Developers

There is one best formula for each paper, and plate, or film and that is the one recommended by the maker of the paper or negative material. Make no mistake on that point. Years of experimenting, thousands of dollars, the best of efforts of the most eminent chemists and physicists have gone into the products you buy and the developer specified represents the sum total of all these things. In fact, there is a surprising bit of information for you in this: Having perfected an emulsion and worked out the most efficient developer for it, all future batches of emulsion are made to conform to that developer. What chance have you to better it?

But this developer is intended to give normal results with correct exposures and the amateur, bless his soul, does not always crave normal results or make correct exposures. His pleasure lies in torturing

rich blacks and fine gradations into color and value stunts. Truly enough many of these very stunts have led to discoveries of merit and factors in the creation of beauty. In the hands of an adept deviations from the rule are often effective and sometimes praise-worthy. It is like the English of a master in language who breaks a rule or utilizes the vernacular to convey an idea and create an emotion. Puccini used parallel fifths thus in "La Boheme": The best writers of our day resort to exceptions to make their own rules. So, if you know what you want and feel justified in wanting it, by all means go ahead and change or modify your developers.

Add more carbonate and cut out some of the middle tones: lessen the carbonate and get softness: Add Adural, Katechine, Citric Acid, Bichromate or Worcestershire Sauce to warm the blacks: Overexpose, Underexpose, Overdevelop, Underdevelop: Anything or everything. But keep clearly in mind that you have not made a discovery revolutionizing development. You have only succeeded in finding the way to make your lisp sound cute, to make your wide face or narrow face appear nicer under a chosen hat: You have, in short, bobbed your hair to fit the slope of the back of your head. With which sweet thought we leave the amateur to do as he wills.

Club News and Notes

Club Secretaries and Others will oblige by sending us reports for this Department

FORTHCOMING EXHIBITIONS, 1925

April 17th to April 26th, 1925 — Hammersmith Hampshire House Photographic Society. Tenth Annual Exhibition of Pictorial Photography. Address, Exhibition Secretary, Hammersmith Hampshire House Photographic Society, Hog Lane, Hammersmith, London, W. 6., England.

April 2nd to 4th inclusive—Nottingham and Notts Photographic Society. G. Clifton, Honorable Secretary, 36 Bright Street, Old Radford, Nottingham, England. Closing date not given.

April 13th to 25th inclusive, 1925—Second Annual Exhibition, Bridge of Allan and District Photographic Society. Scottish Photographic Federation. John Drummond, Jr., The Studio, Bridge of Allan, England. Closing date March 30th. No entry fee in certain classes.

Bradford Photographic Society. An exhibition of photographs will be held in Bradford this year, May 23rd to the end of July. Closing date not given. Address, Walter Bartle, Honorable Secretary, 48 Newport Road, Bradford, England.

May 15th to June 15th, 1925—Pictorial Photographers' of America, address John H. Kiem, Chairman, Art Center, 65 East 56th Street, New York City, New York. Closing date for reception of prints April 18th.

June 20th to 27th, 1925. Java, Dutch East Indies International Exhibition of Photography, E. J. G. Schermerhorn, secretary, Boengsoeweg 50, Bandoeng, Java, Dutch East Indies. Closing date for entries June 1st.

The Brooklyn Institute

The work of Dr. J. B. Pardoe of Bound Brook, N. J., was hung in a one-man show at the Brooklyn Institute during January. Dr. Pardoe's work has long been known for its versatility of subject and technical excellence, so more than a mention of some of the outstanding prints is hardly necessary. Among several scenes at Princeton University was one of the Princeton Tigers sculptured by Phimister Proctor. Some very gorgeous sunsets stood out by their beauty and technique. Dr. Pardoe's work with children brought us some lively and expressive genre; his farming scenes showed the varying phases of farm life with the different seasons of the year, and his figure studies in the outdoors were lovely renderings.

Dr. Pardoe's show was followed on February 16th, by the work of Nicholas Haz of New York, Miss Posilova's showings having had to be postponed to a later date.

The class work is progressing well. Mr. Hans E. Jeltsch demonstrated carbro printing before Miss Lauffer's class and also at Mr. Zerbe's Friday night public demonstration. Mr. Jeltsch is the best and most prolific carbro worker in the Metropolitan district and his work is known for its excellent technique. There was a one-man show of his work at the Photographic Society of Philadelphia during the last half of January in which thirty-five out of the sixty-three prints shown were carbros.

A new feature in Mr. Zerbe's classes this season is a lecture on Home Portraiture with artificial lights, where the students will be taught the use as well as the construction of suitable artificial lighting equipment.

Miss Lauffer has inaugurated a new feature in her class, by holding a small one-man show of various members' work about six prints being shown—the show changing at each class session. The first members whose work was thus shown were Chas. W. Case and Walter E. Owen.

The Art Center

An exhibition of Photographs by Clarence H. White will be held at the Art Center from February 9th to 21st under the auspices of the Stowaways. The exhibit consists mostly of portraits of members of the Stowaways which are eventually to be bound into a book to be printed by Frederic W. Goudy. The fact that these photographs are printed on the same kind of hand-made paper which Mr. Goudy intends to use for the type page is an interesting technical feat which required much experimentation—interesting, too, from another point of view is the variety which Mr. White has obtained in this collection of men's portraits. Included in the exhibit are photographs of ship construction made by Mr. White in the shipyards during the war. Many of these are studies in composition of unusual forms—which suggest anything but ships—but are nevertheless the inside bones of ships. Mr. White's work in photography is internationally famous, and he is represented in the permanent collections of the Museum of Fine Arts in Boston, the San Francisco Museum of Fine Arts, and the Albright Gallery, the Museum of Fine Arts at Philadelphia, the Newark Art Museum and in a number of European Museums.

Hampshire House Salon

We have again to call our readers' attention to the exhibition of the Hampshire House Photographic Society, which will be be held in April next. This is one of the largest English exhibitions and the work shown is always of very high standard. We are told that the practice of charging no entry fees, introduced last year, has induced such a response that it has been found necessary to enlarge the wall space very considerably, the quality of most of the work submitted being remarkably high. The jury of selection consists of Mr. J. Dudley Johnston, the president of the Royal Photographic Society; Mr. Charles Job, F.R.P.S., and Mr. J. Furley Lewis, Hon. F.R.P.S., all names of the highest standing among British pictorial workers. The last date for receiving prints is April 2nd, and entry forms and full particulars may be obtained from the exhibition Secretary, Mr. J. Ainger Hall, "Norton", Ruislip, Middlesex, England.

California Camera Club

The main point of interest centers about the personally conducted outing to be given members and friends from June 6th to the 13th, inclusive. Mr. O. J. Heinemann, chairman of the long-distance outings, promises unusual opportunities to the pictorialists, as the High Sierras are covered with a late snow fall which is likely to carry over through the early summer.

The walls during February were graced by an exhibit of our old friend, James N. Doolittle's latest works. During the same month several interesting and profitable demonstrations were given. On the 6th a beginners' night and on the 25th Mr. Dassonville, inventor and producer of "Charcoal Black" made prints from negatives produced at the first demonstration and gave those in attendance an opportunity of learning, first hand, what this outstanding product really is.

The advance notices are as full of rich promise as the past has been of satisfaction. Mr. Hirschler's administration has been note-worthy in many respects.

Notes and Comment

University Photo Classes

Of interest to amateur photographers and those engaged in the business of taking pictures is the announcement that Ralph Stuart Browne will conduct courses in lecture and laboratory work under the University of California Extension Division. The lecture course consists of ten one and one-half hour lectures to be given Tuesday at 7:00 P. M. beginning January 13th, in Room 263 Pacific Building, Fourth and Market Streets, San Francisco. The subjects which Mr. Browne is to cover in his lectures include types of cameras and adjustments; photographic optics; exposure; pictorial composition; and special instruction in the photographing of landscapes, motion studies, flowers, and human-interest studies. An interesting feature of this course will be three field trips to be taken on Sundays to points of special photographic interest.

The laboratory course covers instruction for a period of ten two-hour meetings on Mondays at 7:00 P. M. beginning January 19th. This work is also to be given in Room 263 Pacific Building, which has been especially fitted up as a dark-room and equipped with apparatus sufficient for the instruction of a class of twenty-five. Mr. Browne feels that both lecture and laboratory course should be taken for complete instruction in this subject.

Registrations are being received for these Extension classes at 140 Kearny Street, the Extension Office of the University of California.

English Plate Manufacturers

Actual use has brought to us the notion that for all the variety of almost perfect material we make at home, the European nations have something somewhat different to offer us which it is our duty to know. Gem, Ilford, Imperial, Barnett, and other British plates for example offer effects that are as radically removed from what are obtained with our usual familiarities as the variations in the make of Bromide papers and the results of their use. That a greater familiarity with overseas products does not exist can only be attributable to a lack of proper distribution and aggressive exploitation. If our own manufacturers, who lead the world in so many ways, were to rest on their laurels or ease up in their constant enterprise, our products would not long remain as popular and as profitable in the four quarters of earth.

A Visit from Myron Wurts, Jr.

Our genial caller, who is conducting a large Photostat establishment in the Matson Building, showed us a reproduction by the method named which caused us to marvel. A business letter to his prospective clients has been reduced from the standard 8½ by 11 size to about 5½ by 7 and not only have printed, heading, typed letter, and handwriting signature been copied clearly and sharply but the characteristics of each have so been retained that it is hard to believe them copies by photostatic ways. As the price-list is on the reverse side we are led to believe that paper is obtainable sensitized on both sides. All in all we had to acknowledge that each day brought us new knowledge.

Forty Years An Editor

Dr. Edward F. Bigelow, for forty years well known to Connecticut editors and to educators everywhere, has established, through The Agassiz Association at Sound Beach, Connecticut, an interesting magazine, "The Guide to Nature," devoted to outdoor recreations, nature study, horticulture, wild life, etc. The headquarters are known as ArcAdiA, a wild tract of land four hundred and eighty feet of road frontage with innumerable trees and shrubs and fourteen buildings, in the center part of the village.

This is a community center, including a local church and a place of assemblage for educators, naturalists and tourists from everywhere.

A Sprague-Hathaway Gift

Sprague - Hathaway Studios, West Somerville, Massachusetts, favored us with a charming frame embodying what to us is a new idea. It presents an open face on both sides, so that placed upon our desk the pictures inserted may be made to please ourself and the visitor sitting opposite. It is hand carved and represents a sample of the line this firm is putting on the market. As a simple return of courtesy we avail ourselves of the opportunity of congratulating Sprague-Hathaway on this their fiftieth anniversary in business and commend their honorable career to merchants in all lines.

The Justophot

There came to us this week an instrument very like a small telescope which has the above rather formidable title and impresses one at first sight as equally formidable in use. As a matter of fact it is a light or exposure meter that needs to make no allowance for error since, as the maker says, "The light must measure itself." It is the invention of Dr. Emil Mayer of Vienna, who is, we are told, the inventor of the Bromoil process. This fact should predispose all pictorialists to the instrument.

By the same delivery and from the same source was received a density scale or printing ladder which reduces the problem of bromide printing to childs play. The prices of these essentials to the best photography were not given on the container or in the printed literature but beyond a doubt that information may be obtained through the dealers.

A New Gundlach Catalog

Photographic workers in the absorbing field of Nature study and other branches where large images are desired of small animate objects that do not permit of approaching at close quarters with a camera, will be interested in a new member of the Gundlach "Radar" Lens family that is illustrated for the first time in a new complete catalog just issued by Gundlach - Manhattan Optical Co., Rochester, N. Y.

Radar Telephoto Anastigmat F.5.6 has the following characteristics: Magnification combined with the speed and corrections of a good anastigmat—working at F.5.6. It is also unusual in that it gives fairly large images, outside of close range, with ordinary cameras and without requiring special bellows extensions or large lens boards.

Other features that make this new Catalog work a careful study by all who are interested in fine cameras and lenses are the illustrations of a new Radar with angle lens for extremely close work; a new portrait lens, Series B Gundlach Portrait F.4, and the new Korona Pictorial View Camera.

Schwabacher-Frey Art Galleries Exhibit

For the week ending February 7th, Grace Hudson, painter of Indian Life and Manners, exhibited her colorful pictures to an equally kaleidoscopic audience. The variety of people who attended and the different objects of their attendance was a compliment to the breadth of the artists appeal. The Galleries interested photographers as well and unless the facilities offered are sooner or later made available to pictorial exhibitions of photography we shall have missed a guess upon which we bank.

W. H. Salmon

The Sales Manager of the Defender Photo Supply Company, Inc., visited us during the latter part of February and assures us of a great year for the photographic industry. Mr. Salmon is a man of wide experience and acute discernment and his deductions are not likely to be tinged by over-optimism. Good news from a good man is doubly welcome.

Ralph Harris and Company

The reputation of the Wellington Anti-Screen film has crossed the Atlantic and the above well known firm as the American agents for Wellington products report a growing demand for these films. Knowing Wellington plates and papers as we do, we are prepared to advise the reader to get in touch with Messrs. Harris and Company toward obtaining a trial lot or for information.

In fact this old established house has a rich mine of photographic supplies to offer the inquiring consumer.

International Photographic Association

A Message to the Members of the I. P. A.

Allow me to ask you two questions. Have you noticed the Camera Craft Monthly Competition? Have you thought of the opportunities for advancement that this competition offers you?

Camera Craft has long been an interested friend of the Amateur photographer. Interested in his progress, in his reverses and above all in helping him over the bumps. Our monthly competition is but the outgrowth of this attitude, created, maintained, and operated for your benefit.

All of us, I am sure, will admit that fair competition is the greatest incentive to improvement in any line of endeavor. The chance to stack up our work against the efforts of the other fellow, see how he handles the same subjects, how he may have advanced farther in some particular than ourselves, or how we might improve on his picture, is something that all of us need. The perfect, finished product is a combination of the best ideas and workmanship of the universe.

A word about the system of judging by points. It is designed primarily to eliminate any predjudice that might influence the most upright judge. For instance, suppose a print should be somewhat lacking in technique: It will not be instantly discarded, but the judgment will go on as to its pictorial merits, human interest, etc. So you see everything is being done on the side of justice and fair play.

Nor will your efforts go unrewarded in a material sense. The first prize, a handsome silver medal designed and made by the foremost Jewelers of the West, Shreve and Company, is something of which to be proud. In addition the winner will receive a fine Fountain Pen, super-size in red rubber with black ends and a gold ferule. Other prizes numbering five in all are listed in the February Camera Craft.

The winning prints in each monthly competition are to be entered in an annual Salon and judged by a special jury, who will see them for the first time. The Camera Craft Silver Cup, solid silver, gold lined and suitably engraved goes to the winner of this Salon. A picture of this cup appears in the February issue.

Let us not think too much of the prizes for after all they count for very little in the long run. It is the fun and spirit of friendly competition that is most valuable to all of us.

Be sure that your prints are marked "For Competition" on the outside of the package, and that your name and other information appears on the back of each print. I should be pleased to have those who would like their prints to go into the I. P. A. circulating Albums after being judged, to mark them on the back: "May be used in the Album".

Study the page announcement in the February issue so you may be sure to live up to the requirements, and Don't Fail to Get In On the Fun in Time.

G. A. YOUNG, Director,
Western Division No. 2.

CLASSIFIED ADS

A Service Department for readers. No regular business advertisements accepted. Position wanted ads inserted once free. Other ads, such as For Sale, Wanted, etc., four cents a word with a minimum charge of one dollar each insertion.

These advertisements MUST BE PREPAID.

Photographer Wanted
By the Town of Lindsay
Tulare County, California.

POPULATION 1925 ABOUT 3750

Located equi-distant from San Francisco and Los Angeles in the San Joaquin Valley within 60 miles of some of the finest mountain scenery in the world.

R. I. CLEARMAN, Secretary
Chamber of Commerce, Lindsay,
Tulare County, California

STUDIOS FOR SALE

TAHITI: Oldest established studio in Tahiti for sale. Situated in center of Papeete, doing good business. Rent $25.00 per month, with lease, for studio with living quarters and garage. Price $1500.00. Owner retiring from business. Address Crake, Papeete, Tahiti.

$500.00 buys at inventory, your own terms, or will lease, first class studio, best location in hub County Seat near San Francisco, low rent, lease, a real opportunity. Owner retiring. Address E. P. E., care Camera Craft, 703 Market Street, San Francisco, Calif.

Studio for sale in town of 8000 in San Joaquin Valley. Rent $25.00. No reasonable offer refused. Do not answer this ad unless you mean business. Address, L. C., care Camera Craft, 703 Market Street, San Francisco, Calif.

Studio in best seaside resort town on the coast, equipped for portrait, commercial and kodak finishing, good business the year round, best location on main business street, living rooms in connection, established six years with good lease. Address S. S., care Camera Craft, 703 Market Street, San Francisco, Calif.

Old established paying studio only one in County, well equipped for Kodak finishing, Portrait and Commercial, picture framing. Rent $16.00. Reason for selling, health and eyesight. Will sell at a sacrifice. G. L. Rose, Colusa, Calif.

STUDIOS WANTED

A good ground floor studio in a large town. Willing to pay the price providing it is a good business location. Stirt's Photo Studio, 244 E. Federal St., Youngstown, Ohio.

OUTFITS FOR SALE

One set Bausch & Lomb Convertible Protars (D Set) in leather case. List price $256.00. This set is nearly new and will sell for half list $128.00. Address B. D., care Camera Craft, 703 Market St., San Francisco, Calif.

OUTFITS FOR SALE—Continued

Century No. 1 Studio portrait camera, 8x10 with automatic sliding back to 5x7, curtain slide holders. Good condition. Semi-Centennial stand, with holder rack, good condition. Eastman portrait lens, F4, 6½x8½, with silent shutter, like new. Burke & James printer 8x10, like new. Posing chairs and benches, baby chair, print trimmer, letter press, etc. Will sell separately or together. Write for prices to Blackford Studio, Carroll, Iowa.

Home Portrait Graflex 5x7, without lens, practically new, six cut film holders and leather case, leather carrying case for camera, all in perfect condition, $75.00. With Taylor & Hobson (old) F4.5, 10½-inch focus lens in Compound shutter, $175.00. A. L. Sears, Mount Vernon, Wash.

One 8x20 Korona Panorama T & R Anastigmat lens, Ser. 11, 3 film holders, case, tripod; like new, cost $325. Make offer. One F & S 8x10 Home Portrait outfit B & L Tessar portrait lens Wollensak Versar View lens, also wide angle, 12 holders, stand, 3 cases, reflector, also 5x7 Beck, A1 shape, sell at a bargain, make offer. One 8x10 View camera, tripod and Voightlander, Collinear lens, $35.00. 5x7 enlarging camera, Parallex reflector, carrier, $20.00. Majestic dryer, $18.00. Summerville Universal 10x12 lens, $10.00. Beck 6½x8½ Rectilinear view and camera $10.00. Prater Studio, 255 12th St., Richmond, Calif.

Thornton-Pickard Reflex 4x5, Graflex adapter, no lens, cost $175.00, used three months, will sacrifice for $120.00. Address T. P. R., care Camera Craft, 703 Market St., San Francisco, Calif.

8x10 Eastman View No. 2 with six plate holders and carrying case $25.00. 5x7 Ross Xpres lens, F4.5, 7¼-inch focus. Practically new, $40. 3¼x5½ roll film Graflex with Cooke F6.5, 6-inch lens with carrying case $40. Donald de Lackner, 117 McCourtney St., Easton, Pa.

One Wollensak Vesta F5 Portrait. One Wide angle B & L 4½x6½, one 11x14 Portrait camera. Write for prices and list of other goods. Geo. Engelson, 1126 W. 10th St., Port Angeles, Wash.

3A Graflex, no lens, $50. Perfect condition, recently overhauled. Used for press work. C. G. Reay, Veterans Home, Calif.

R. B. Graflex Jr. 2¼x3¼ B & L Tessar 1C 4.5, roll holder, 4 cut film holders, leather carrying case. Excellent condition. Make an offer. Carl W. Jones, U. S. Veterans Hospital, Walla Walla, Wash.

Ica Stereolette 45x107 Zeiss F4.5, case, holders, adapter, $75.00, list new $125.00. Chas. Hamilton, 1423 E. Washington St., Phoenix, Ariz.

If you want a Revolving back Graflex Jr., look under Outfits Wanted, Studio Ashland has one for trade.

3A Autographic Graflex, latest model, first class condition, sole leather carrying case, no lens, $55. 3A Premo No. 9, 6½ inch Series IV Wollensak 6.3 lens, Optimo shutter, sole leather carrying case, pack adapter, 4 plate holders, first class shape, $40. C. O. D. with privilege of examination. A. L. Tracy, Amoret, Mo.

Photographers outfit for sale for cash; in A No. 1 condition; 1 Ansco studio outfit, 10x12, with stand complete, fitted with 10x12 Dallmeyer portrait lens, fitted in silent shutter; 1 Automatic sliding back for same; 3—5x7 Benster holders; 1 10x12 Benster holder; 1 R. O. G. retouching table; 1 vignetter; 2—8x8 backgrounds, fine condition; 1 10x14 background, good condition. Price $135.00 cash. J. F. Wesely, Scio, Oregon.

Vol. XXXII No. 4 APRIL, 1925 Price, 15 Cents

CAMERA CRAFT

How Photographs Are Telegraphed Across The Continent

EXPLAINED SO YOU CAN UNDERSTAND

PROFUSELY ILLUSTRATED

• • • ALSO • • •

MANY OTHER UNUSUAL FEATURES

INCLUDING DETAILS OF THE FIRST

MONTHLY COMPETITION

SAN FRANCISCO CALIFORNIA

PHOTOGRAPHIC PRODUCTS OF PERFECTION

GEVAERT ROLL FILM

(FOR ALL CAMERAS)

Put a roll in your camera today. You will appreciate the speed and quality — compare with any other.

The GEVAERT Co. 423 West 55th Street

OF AMERICA Inc. New York City.

OUR COMPETITION

has excited astounding interest and brought satisfying results.

THE PICTURES

were good considering that this is a new proposition to our readers

BUT

they are going to be better and better and more numerous when the winners get

THE PRIZES

and the amateur is going to get a new and delightful incentive for taking and making pictures.

Get your prints in before the 10th of the month.

Camera Craft Publishing Company

703 Market Street San Francisco, Calif.

HARRIETTE E. CLUTE
President

IDA M. REED,
General Manager

CAMERA CRAFT

A Photographic Monthly

Entered at the Postoffice in San Francisco as Second-Class Matter
Copyrighted, 1925, by Camera Craft Publishing Co.

CONTENTS FOR APRIL 1925

Frontispiece—Spanning the River ..... O. C. Reiter
O. C. Reiter: Suggesting Pittsburgh (Illustrated) ..... S. B. 163
Picture—Black Vase ..... Wilbur E. Taylor 166
The Obsession of Technique ..... F. C. Tilney 167
Total Eclipse of the Sun (Illustrated) ..... William J. Bresnan 171
Stalking An Alaskan Mountain With a Camera (Illustrated) ..... Rev. R. A. Buchanan, M. A. 172
A Touch of Color in Boston (Illustrated) ..... John B. Wooster 176
Photography As a Subject for Universities and Technical Institutions ..... Prof. C. B. Neblette 178
Sending Photographs by Telegraph (Illustrated) ..... Sigismund Blumann 182
The Ship-Breakers Trophy (Concluded) ..... Prof. Max. Henry Ferrars 188
Winning Pictures, First and Second Awards 191
Winning Pictures, Third, Fourth and Fifth Awards 192
Editorial—The Artistic Temperament 193
Our Competition for April 194
List of Contributors for April Competition 195
Association News 196
Chit Chat 198
P. I. P. A. News 201
Photo Finishers' Association News 202
A Photographic Digest ..... Conducted by H. D'Arcy Power, M. D. 203
The Color of the Moon. New Instruments Aid Airplane Mapping. Fixing and Washing Modern Printing Papers.
The Amateur and His Troubles 205
Pictorialism for Us Amateurs. How I Have Learned To Improve My Films Through Experience.
Club News and Notes 207
Notes and Comments 210
Our Book Shelves 212

MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

Expirations—Subscriptions to Camera Craft are discontinued on date of expiration. Your wrapper address shows your expiration date. ¶**Renewing**—In renewing a subscription, do not fail to say that it is a renewal. ¶**New Address**—In notifying us of a change of address, give both the old and new address.

Subscription Price $1.50 **Canada, $1.75** **Foreign, $2.00**

Camera Craft Publishing Company, Claus Spreckels Building, San Francisco, California

CONTAINS ASSOCIATION NEWS OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

FOREIGN AGENTS

Australia { Harrington, Ltd., Sydney; Kodak, Australasia, Ltd., Sydney
Brazil ..... Casa Stolze, Rua Direita, No. 14, Sao Paulo
China ..... Squires, Bingham & Co., Shanghai
England ..... Francis Collas, 16 Great New Street, Shoe Lane, London, E. C. 4.
Japan ..... K. Kimbel, Yokohama
Malta ..... Do Agius Catania, 41 Sda. Reale, Valletta
New Zealand ..... Richard Hill, Matlock House, Devonport, Auckland
Philippine Islands { Camera Supply Co., 110 Escolta; D. Denniston, 118 Escolta
Scotland ..... Robert Ballentine, 103½ St. Vincent St., Glasgow
South Africa ..... A. Goldie, P. O. Box 1594, Durban
Argentine, S. A. ..... Correo Fotografico, Maupi 231, Buenos Aires

OFFICIAL ORGAN, PACIFIC INTERNATIONAL PHOTOGRAPHERS' ASSOCIATION

REAL REWARDS

FOR YOUR EFFORTS

President Evans of the Pacific International P. A. Announces a

Competitive Membership Drive

(Beginning Immediately)

Mr. Beattie says, "this lamp is a twin arc and properly trimmed will burn from three to five hours without attention."

With two or three practical prizes awarded to those members securing the largest numbers of paid members to our Association.

The First Prize
One Beattie's Maxima

Value

$175.00

(Other prizes will be announced later in Camera Craft)

This is worth striving for. Your chances of winning are as good as anyone's.

Go out and get Yours!!

RULES **Contestants must be paid up 1925 members** **RULES**

Because of the value of this first prize, it will not be awarded for less than ten memberships. Fully paid dues only will be counted in this drive. Active members count for one and associate members count for three-fifths.

Contest closes September 1st, 1925—Awards made at Convention

Section 3. This shall be an association of individuals and not of firms.
Section 4. . . . In case one studio is owned by two or more individuals, only one owner shall be required to pay the five dollars annual dues, the other owners paying as employees, three dollars.

PACIFIC INTERNATIONAL PHOTOGRAPHERS' ASS'N
703 MARKET STREET SAN FRANCISCO, CALIFORNIA

SPANNING THE RIVER

O. C. REITER
Pittsburgh, Penna.

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXXII APRIL, 1925 No. 4

O. C. REITER By John Wallace Gillies

O. C. Reiter: Suggesting Pittsburgh

S. B.

Illustrated from Prints by Mr. Reiter.

He is a little fellow as to physical stature, and of the dynamic sort. He moves rapidly, thinks fast, and his mind jumps ahead of your talk to the conclusions, but there is a mental poise and an aura of power about him that suggests bigness. We met but once and for a short time: Sufficiently long a time to decide he was not the sort that works for mere compliments and palaver—a hard man to kid along, —and that he does with every faculty strive for quality. This refers to his activities in all lines and has been demonstrated in his photographic achievements.

My letter asking for data and autobiographical material for this appreciation brought me, among other sentences, the following:—"Now, whatever you say do not throw bouquets. If I have been of any help to our beloved art I have been more than repaid by what pleasure and friendships have come to me. I have enjoyed the work and the kind, genial fellowship that has come with it, from Alfred Steiglitz down the line."

Which recalls part of the conversation at our meeting—Mr. Reiter took pains to impress on me that he was a slow and laborious worker, not at all brilliant but painstaking and careful to destroy whatever did not please himself. In a word that what he displayed had passed a severer judge in himself than might be encountered on any salon jury.

The chronological biographical data is appended in the brief form in which it came to hand.

IN THE LAND OF SUMMER By O. C. REITER

"I bought my first camera in 1895. In 1900 I aided in forming the Photographic Section of the Academy of Science and Art of Pittsburgh, which immediately affiliated with the American Lantern Slide Interchange, conducted by Frederick C. Beach, (Editor—Scientific American) who was the head of the Interchange for about thirty years. I was a member of the Board for about fifteen years. Interchange died with Mr. Beach's death.

In 1903 I became a member of the Camera Club of Pittsburgh and brought the Photo Secession Show to Carnegie's Art Gallery. Alfred Steiglitz, Alvin Langdon Coburn, Clarence White and Steichen came with the show.

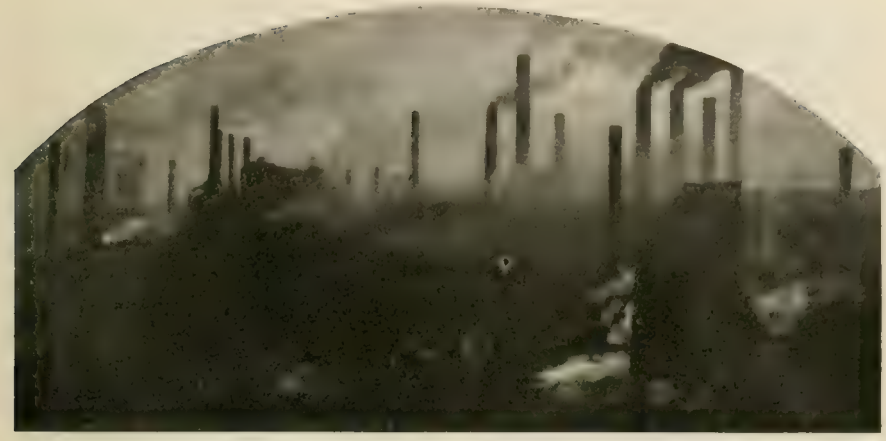
In 1904 the Pittsburgh Group became members of the American Federation of Photographic Societies, and I represented our Society at their meeting.

In 1905 we brought the American Salon to Pittsburgh.

In 1907 assisted in formulating the Print Interchange of America, which included Boston, New York, Philadelphia, Baltimore, Buffalo, and Chicago. This Interchange kept up for about six years.

In 1913 the first Pittsburgh Salon was held at Carnegie Institute.

In 1915 with the assistance of W. H. Porterfield we placed the Pittsburgh Salon on a solid foundation.



THE SPIRIT OF PITTSBURGH — By O. C. REITER

For a number of years I have been a member of the Pictorial Photographers of America, and am now Regional Vice-President.

It has also been my privilege to have served on quite a number of Salon Juries, including the P. A. of A. and Los Angeles Salons."

THE HUSBANDMAN — By O. C. REITER

BLACK VASE

By WILBUR E. TAYLOR

The Obsession of Technique

By F. C. Tilney

Probably no living critic of pictures has devoted his activities so unstintedly to photographic prints and photographic art generally. A course in Art Appreciation given by Mr. Tilney is broad and comprehensive enough to cover all classes but we have a sneaking notion the eminent man had the photographer in his heart and mind when he first projected the enterprise. Certainly a most imposing list of pictorialists and Salon winners accord Mr. Tilney the credit of having put them where they are. We never fail to get profit from anything that comes to us from him and a deal of pleasure from his dry, incisive, and sometimes irascible humor, which, however, never is embittered by even a trace of venom. —S. B.

We may liken Photographic Clubs and Societies, as well as the writers in photographic books and papers, to clothing establishments and outfitting stores which equip the photographer with everything he wants except a worthy end in view; that, it is rightly assumed, being his own personal affair. The clubs and the press teach him how to take photographs, but not what photographs to take. I am not asserting that the Clubs and the Press are not doing what they should do, or are doing what they should not. I am merely remarking upon an inevitable state of things which everyone must realize if they give the matter a thought.

If the state of things does really amount to a fault, it is one that can be charged only to the individual himself. It is certain that, to many people, mere equipment, both material and mental, exercises a frantically irresistible attraction.

Alphonse Daudet very cleverly satirizes this attitude of mind in "Tartarin sur les Alpes," when he depicts the valiant hero seriously obsessed by his belted overall, his helmet, his snow-goggles, his nail-studded boots, his haversack, his alpenstock, and his coils of rope. Under this superincumbent perfection of equipment Tartarin comes laboring up a pathway which brings him—where, to some forbidding peak? No; to the portals of a large and popular hotel. Breathing hard, and with the air of having achieved Mont Blanc, he enters dramatically to the amusement and amazement of ladies and gentlemen about to sit down to dinner.

More than fifty years ago the taking of a photograph was an aim and object in itself. It wanted some doing. Amateurs prepared everything for themselves: made up their own solutions and coated their own plates. The whole business was so long and elaborate, and so beset with risks,that when at last something was produced which could be called a photograph, it was held to be a creditable achievement. Its use and beauty never came into consideration when it was wonderingly handed round. But we have changed all that. Today it is but child's play to take a photograph; and the amateur has to meet the obligation of producing something either useful or beautiful, if he would be taken seriously. The useful things lie chiefly in the domain of Science, and there are amateur scientists who do

admirably with such things. That is an aspect of the matter with which I have at present nothing to do. I speak of the things of beauty, in regard to which the photographer acts as an amateur artist, and I find his output neither so fine nor so large as it might be. The reason, I opine, for this, is that the amateur has too little offered him in the way of artistic tutelage and culture; and more especially, that he considers himself superior to what is offered, little as it is, and passes by on the other side. He does not realize that it is an art atmosphere that alone can give him pictorial health.

I have already remarked that societies and publications teach little or nothing but technique. This is not to be wondered at—the world being as it is—for manufacturers and dealers badly want the amateur to be interested fanatically in apparatus and material. They endeavor to persuade him that all pictorial achievement rests upon a nice choice in these matters. If this were really true we should be making daily artistic progress, and the pictures of today would be as exactly superior to those of the past, as the latest apparatus and material is superior to that of earlier days—if it is. But it is admitted on all hands that the highest level of artistic pictorial work has been reached many times in the past, and that nobody can truly be said to have gone beyond it; though more and more creep up to the mark.

The reason why this standard has never been surpassed is, I think, that the amateur's mind is obsessed by Technical perfection, as Tartarin's was by that of his outfit—the absorbing idea of doing things in approved and commendable style. The amateur photographer cannot, in fact, bring his mind beyond the point of his perfection of readiness: his ideas and enthusiasms for natural beauty and pictorialism are ousted by thoughts and anxieties about technicalities.

I do not for a moment undervalue the worth of perfect and complete equipment and skill; but I deplore the prevalent notion that these things are all sufficient: I regret the utter negligence of, and the apparent ignorance of the fact that fine pictures are made by the emotions, with or without perfect negatives and perfect prints. I deplore the general misconception of what the camera picture should aim at. Fortunately there are brilliant exceptions to this dead-level of misunderstanding, and they stand out as sunlit peaks above a mist.

If there is a fine pictoral photography to be achieved at all, must it necessarily come by way of "perfect" photography? I take my stand firmly upon the ground of temperament, and I aver that it is impossible for a man to feel any response to, or aspiration towards, beauty while his mind is cribbed, cabined and confined in the chrysalis husk of scientific standards and obligations.

It would be absurd to claim that a good pictorialist need not be a good photographer. On the contrary, his need is to be so good a technician that the scientific part of photography becomes second nature to him. He should think nothing about it, but follow every step of his processes in-

stinctively. Such a person will be sadly shackling himself if, in his admiring joy of a fine scheme of shadows, he pulls himself up with pious thoughts of perfect exposure and lets his enthusiasm peter out while he waits upon his exposuremeter. In such technical slavery he will miss the joyous freedom of his art impulses. When he has "exposed for his shadows" those shadows will probably be artistically worthless. And so indeed will his high-lights be when they are crowded up with minutiae of form and modeling.

To the genuine man of feeling, under and over-exposure are not crimes, they are qualities. The terms "under" and "over" quite wrongly suggest fault. If we had always used the words **short** and **long** exposure this idea of photographic sin would never have crept in. But the scientific mind has always regarded the absence of light and the consequent non-effect on silver salts as a difficulty to be overcome. To the artistic mind, on the other hand, the absence of light is the one thing needful for pictorial effect. It is shade, rich and glorious: it is our ink, our dark paint, our tone. The finer the artist the more he can do with broad fields of quiet shade. The finer the scientist the keener he is to cut them up and mottle them with all the detail that he knows would show if only the hateful darkness could be dispelled. It is this highly-prized detail in the shadows that is hateful to the artist.

With withering scorn the perfect technician stigmatizes what he calls under and over-exposure as "soot and whitewash." A good monochrome artist asks for nothing better than soot in the form of any honest carbon black, and whitewash in the form of any calcareous white. Black and white is the glory of monochrome art, as etchers and engravers on wood and metal will testify. The drawback to photography as an art medium is that too seldom its darks are not black and its lights are not white. They are in fact too far removed from soot and whitewash. In this connection the perfections of science are often the imperfections of art.

Gross under or over-exposure that is the result of sheer incompetence is, of course, undesirable and reprehensible. A man should be master, not mastered, in the matter of technique. Exposure should be to him a resource, elastic, accommodating. When he has learned to see Nature broadly, he discovers beauties that the accepted scientific standards cannot admit. If he is true to his artistic self he will disregard the injunction of the technicians to fill up his shadows and his bright lights with detail. He will no more commit that pictorial blunder than the great painters did. I know several photographers who deliberately under and over-expose as occasion demands, and they are in the front rank of camera artists.

Those who charm us with pictures are those whose minds are attuned to art alone. They come to Nature with the open eyes of wonder as does the child, receptive and impressionable as a child. To one of this kind test subjects and trivialities have no appeal. His photography is probably beneath the contempt of the experts, but it will always have a content far more moving and convincing than that of the perfection of the technicians.

Being a representation of something seen, something admired, it will, however roughly and imperfectly presented, touch some responsive chord in a spectator here and there. A work like this does not aim at perfection, it aims at the nearest possible approximation; and such is the constitution of the human mind, that the very germs of this admired and aimed-at thing will infect the beholder. The artist will have written his message illiterately perhaps, but it will come through: it will "get over" as the actors say. What more can imperfect man hope for?

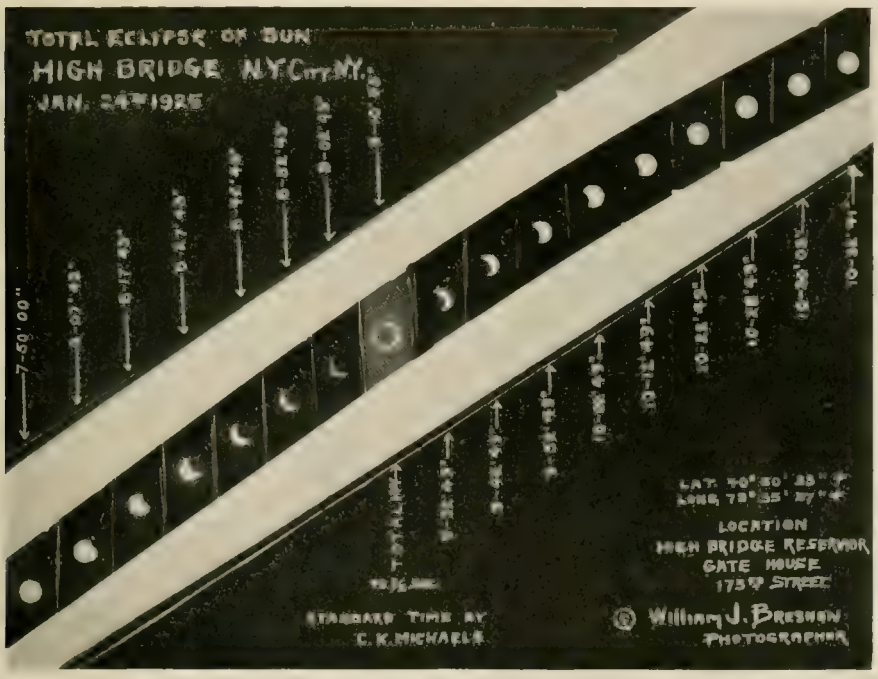
In the greater world of painted art we find throughout the ages the same truths. It is not the perfectly painted, amazingly realized picture that wins the world; it is more often the halting, stammering utterance of one who has seen visions of beauty which are beyond the power of his hands to set down in full. Such visions are not, could not be, for him alone. All men are built on the same plan, and what was a delight to the painter will get a hundredth part of its glory echoed in his effort. That hundredth part will do its work in the spectator, in whose constitution it will touch a sensitive nerve-end somewhere and set his whole soul aflame, lighting up all the peaks of memory and past impressions, brightening all the dim delights of bygone days since childhood, and igniting the further fires of imagination, so that the beholder not only sees the meaning in the artist's message, but, himself, reads into the work the full complement of its hundred parts.

For the photographer, at least, all this would be impossible without science: such obvious truth I am not fool enough to deny. But are we all to be researchers, inventors, testers, manufacturers and dealers? Is it not enough that we have to be purchasers so often? The scientists work for the world, and part of that world is the artists, who are thus relieved of all scientific anxiety. When scientific anxiety is **in**, Art is **out**—always.

A bent for art and for science may of course exist in one person: it usually does to a more or less extent; but when this happens Science and Art live on different sides of the temperamental tenement. Photographers who definitely claim to be pictorialists must keep the two aspects of their being distinct. When they are at home, doing technical work, they will be as scientific as they may; but when they are looking into Nature's face to behold her beauty, their science must be kept behind them at a distance. One thing at a time in picture-making.

The standards of good photography are still at the fourteenth century with Van Eyck. Van Eyck is the same kind of marvel as good photography, and always will be; but he is completely devoid of poetry, of imagination, of the appeal to the rarer and finer experiences, of the whispers of haunting mystery, of the rapture of suggestion. For these delights we have to leave Van Eyck far behind and come to Titian, Claude, Turner, Harpigny and Corot. Some few pictorial photographers are beginning to feel their way towards such ideals in their art, beset though the path is by the guards and rural police of the experts, to say nothing of their assiduous pickets. These hopeful pioneers are striving to catch elusive ef-

fects and psychological qualities rather than concrete facts. They are discovering that, to the artist, it is of no moment whatever that a scene should be reproduced as a document for identification purposes; that what really matters is that the mood and emotions which it evoked should be efficiently registered, and that this is entirely a matter of personal vision under the influence of a temporary mood. That mood may be grave or gay, of stimulation or of pensiveness. It may come through shapes or by way of tones; by a blare and sparkle of lights, or by a sedate dignity of shade. To be familiar with Nature in all these moods, and to enjoy the feeling they call up, that is the true and only goal of the landscapist. It is, as I say, a long way off, and the wayfarer must travel light if he would reach it before strength and patience give out. When he is well upon the road he will find how much more easily he can progress by casting away his impedimenta.



Camera—8x10 Cycle Graphic.

Lens—B & L Protar VII; Front lens 27⅛ inch focus.

Plate—Standard Ortho-non 8″x10″.

The back of the camera was divided into 10 parts, each exposure being shifted to its proper numbered section, this requiring only two 8x10 plates to make all the views shown in this photograph. These 17 exposures were cut down and rearranged, plotted on one plate in the same direction and travel of sun in the sky.

Time—1/1000 of second exposure with Wratten & Wratten K3 filter, F.45, except view of totality being 1/5 of second without filter full opening.

Stalking An Alaskan Mountain With A Camera

By the Reverend R. A. Buchanan, M. A.

Illustrated by the Author

IN SIGHT OF THE SUMMIT

"Thy woods and templed hills
My heart with rapture thrills."

So saith our national hymn, and so we sing. But is it true of us that we have "thrills of rapture" as we walk the woods or climb the "templed hills" of this America of ours? Where else will one find such "rocks and rills," such "woods and templed hills?"

Why journey to Switzerland when a score of super-Switzerlands lie within our own domain?

It was the privilege of the writer to live for nine years in Sitka, the ancient capital of our great North Land, Alaska. A land where the most majestic mountains in America lift their heads into summerless solitudes, a land where mighty rivers of ice march down to the sea and are swallowed up by the warm currents of the Pacific. How often has the writer wished that some of our pictorial photographers could visit that land and carry back for others something of its superlative beauty!

Now it chanced that the editor of Camera Craft, this summer saw some of the writer's prints and was interested enough in them to request a number of them for publication with an article or story about the pictures. And he suggested "Stalking Mountains With a Camera." A good idea. Many a day the present scribe had stalked deer on those mountains but not with his camera. It was a good phrase and a correct one. And this is the story of but one mountain; Hence the title.

SEWARD'S FOLLY By REV. R. A. BUCHANAN, M. A.

Mount Edgecumbe is one of the most picturesque mountains in Alaska. That it is an old volcano is apparent from the pictures. Its slopes run directly down to the Pacific and are discernible far out to sea. It was this mountain which led Alexander Andrevitch Baranoff into Sitka Sound in 1799 and to the establishing of New Archangel (now Sitka) the first settlement on the Pacific Coast.

THE MOUNTAIN BY MOONLIGHT By REV. R. A. BUCHANAN, M. A.

AMERICA'S FUJI YAMA By REV. R. A. BUCHANAN, M. A.

And now the story of the pictures.

"Seward's Folly." There came one day to Sitka town a man of the law, who was also an amateur photographer of local repute. He had cameras a-plenty. A kodak, an 8x10 and a 11x14, all beautiful instruments. And a picture of Edgecumbe he must have and try he did and try again. But Edgecumbe is a most modest mountain and three hundred days in the year covers her glorious head in mantels of clouds. Seeing this artist man gyrating hither and yon in his pictorial attempts on the mountain, I ventured near and bade him the time of day, and to me he confided that he must leave town that very day and that too, without having secured a picture of the mountain, and when he learned that I had been photographing that mountain, lo these many years, he suggested that he leave with me his 8x10 and all the where-with-all and that when Edgecumbe chose to show her face I should take her picture for him and at the same time one for myself with his fine camera, but that I must in nowise develop his plates, for had he not a wonderful formula? He would develop my plate also if I chose, (very kind). He was gone but a day when her Majesty removed her mantle and smiled as only she can smile. I chose to develop my own plate and at his urgent request shipped him his camera and plate. So there may be a twin to this picture, but I have never seen or heard of it. For why? A few days later I learned that my artist friend had been thrown into prison for bootlegging. And so it happens that this picture was taken by a preacher with a bootlegger's camera and I often wonder what the picture would have been like had he taken it with his camera or I had taken it with mine.

"As the Earth Rolls Eastward"

Winter in Sitka finds the sun marking a very small segment in the sky and dropping into the Pacific far South. As spring approaches he begins his journey northward and midsummer finds him far to the North with twilight at the darkest hour of night. Once in his journey North and once in his journey South he drops behind Mount Edgecumbe in his daily round. But to catch him there, that's the rub. Cloudless days are few and far between in that land and so are the days when Edgecumbe hides the sun. So I waited years before I found that these two circumstances coincided.

"America's Fuji-Yama"

This was not a very difficult view to obtain. Perhaps half an hour was taken to get the desired position. It might be well to state that beyond the mountain is the open ocean and there are twelve miles of open sea between the mountain and the middle ground of the picture.

This proved to be a very popular picture. I am not a professional photographer and therefore never place pictures on sale, but I have been obliged to sell and give away literally hundreds of prints from this negative. Other photographers, some of the professional, have essayed the view, some were bold enough to request the exact location and position of my camera. I have never withheld the information, but every photographer knows that it is impossible to get the same thing twice.

Yes, I have climbed that mountain. Waited long for the opportunity, but at last it came. Twelve miles in a gasoline launch in the open sea, landing at night-fall at the base of the mountain, rolled all night on the open beach rather than risk a visit from an Alaskan brown bear in the woods. At daybreak, half frozen, we begin the ascent. The clouds break, the sun comes forth, and the day is glorious. Half an hour from the summit we encounter Madame Edgecumbe's blanket of cloud. And so up to the summit, there to be buffetted by icy winds sweeping across the snow-filled crater. We wait and wait and at last are forced to descend, and not a picture taken.

"The Mountain by Moonlight"

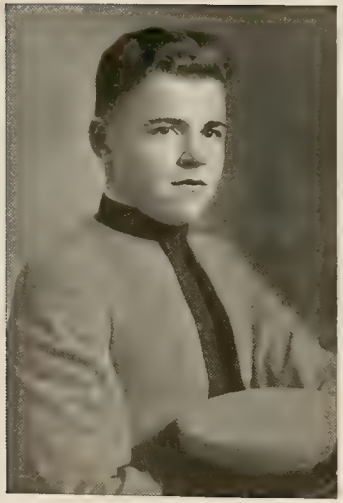
Once upon a time I essayed to picture Edgecumbe by moonlight. With an hour's exposure I had partial success, but the picture lacked in composition and had annoying double shadows. I sent a lantern slide of it to a friend and he was elated. Later his slide was broken and he requested another, but alas! In the meantime the plate with others had fallen from the darkroom shelf and had been completely destroyed and I did not have even a print. And then began a vigil for opportunity to repeat. There must be a cloudless sky at the time of full moon, and little or no wind. This latter because the picture was taken with the half of an old R. R. lens, which gave me twenty inches focal length and at that extension the lens vibrated in the slightest breeze.

I waited three years for anything like favorable conditions, and then came one winter afternoon with clear sky and promise of calm and a moon at half-full. I set up the 5x7 and focused by daylight and after nightfall exposed for an hour, but the half moon deceived me and the exposure was entirely inadequate. Fortune favored, however, for the following night was clear with a slight wind, which made change of position necessary. I had high hopes, "But the best laid schemes o' mice an' men gang aft a-gley." After an hour's exposure clouds rolled in from the sea and enveloped the mountain and the precious opportunity was lost. But despair turned to new hope when a third clear day dawned. But as evening came the wind rose and I could find no sheltered spot. So went boldly into the open, set up the camera, secured three old doors, nailed them together at the corners and had a shelter on three sides of the camera. Then guyed them to pegs in the ground to prevent the wind from blowing them over, tied a covering over the top, wired the front end of the camera extension down to the tripod to prevent vibration and exposed for three hours. Such other of views as were submitted which your editor may select may or may not, convey to you their real beauty. To me, who have spent hours and gotten the exhilaration that comes of pure air, cold winds, healthful exertion, and great pleasure, every nook, every rock, every dark cavern in those mountain regions, is dear.

A Touch of Color in Boston

By John B. Wooster

Illustrated by the Author.



Boston, and in fancy I again stroll down her sheltered fenway or rest upon the inviting stretches of her Common.

If Boston is the home of the poor, it is also the home of the aristocratic — of learning—and of Art. A veritable childrens' paradise and the lovers' lane of the United States.

Of the Common much could be said—and much has been. It is a small sheltered park set into the midst of the downtown section. Filled with courts for the children to play in. Filled with trees whose shadows combine with the softer shadings of the lawn in a pleasing contrast. The Common boasts of a small pool—a fountain upon one end of it, and this indeed is heaven for the children of the poor.

LEISURE HOURS By John B. Wooster

Little Italian boot-blacks that frequent the city and cool their tired little bodies in the pool.

The children (under the supervision of their teachers) undress upon the lawns and don assorted bathing suits and swim in the pool. They are entirely unself-conscious—and lend a charm to a naturally charming spot.

Not boys alone—but boys and girls (ranging in age from three to about thirteen) enjoy this privilege. They are in plain sight of all of the town—and yet what could be a cleaner or more inspiring sight.

However I made up two pictures—and so natural were my little subjects that even the eye of a camera turned upon them bothered them not at all.

"The Boot-black's Holiday" was an unposed picture as was "Summer."

Both were made with a 4x5 Korona View Camera—on Agfa film, the lens a Verito—working 1/25 at f16. Developed in Pyro and enlarged through a Tessar on Glossy Bromide.

SUMMER SPORTS ON THE COMMON By JOHN B. WOOSTER

Photography as a Subject for Universities and Technical Institutions

By C. B. Neblette

Professor at the Texas A. and M. College, Department of Photography

Professor Neblette while still in the twenties has achieved an enviable place in the literature of Photography. As a pedagogue his position is established and secure. The greatest of his achievements, however, and the thing that shall maintain his place in the history of photography is his success in winning recognition for the graphic art in which we are interested, as a branch of higher education. He has, almost since boyhood, been a college professor. —S. B.

Tissandier in his **History and Handbook of Photography** gives the following vivid account of the reception accorded the Daguerreotype process by the Parisian public:

"August 10, 1839, was the day fixed, and the crowds of people curious to hear the secret thronged the approaches to the **Institut.** On this exceptional occasion the Academy of the Fine Arts had assembled at the Academy of Sciences. The seats reserved for the public were filled with those whom Paris counted her most eminent men. Every eye was fixed upon Daguerre, who in his modesty, shunned the public gaze, and seemed to wish to divest himself of a triumph which the great Arago had taken under his especial care.

"It would not be necessary to know the Parisian public, so eminently impressionable and easily excited, to ask if the approaches to the Institut were crowded with people. All that Paris contained in the way of artists, of young students, and inquisitive persons were to be found at the doors of the Mazarine Palace. Arago had spoken: his words were repeated by a hundred mouths, they circulated in the corridors, they burst forth on the quays, where comments flew about more or less explicit. "It is the iodide of silver and mercury", cried one person. "No," said another, "it is the bitumen of Judaea." "It is the nitrate of silver, I tell you," replied another. Such exclamations as these were bandied about, but none had understood anything about Daguerre's secret.

Meanwhile the time passed, the papers appeared containing accounts of the solemn sitting of the Academy; they explained more clearly the Daguerreotype process. The opticians made experiments and exposed cameras and the necessary apparatus in their show windows; these were at once pounced upon and disputed for by every one who could afford them, and all Paris had caught the Daguerreotype fever. The artists were seized with admiration and astonishment: Paul Delaroche sought out

Daguerre, obtained a Daguerreotype plate from him and showed it everywhere, exclaiming—"Painting is dead from this day".

"The art of Raphael and Michael Angelo was not killed; on the contrary, it was to find new resources in the inspirations of a great inventor, and Science was about to give her hand to Art."

There is, in fact, plenty of evidence to show that the Daguerreotype was received, not only in Paris, but all over the civilized world with the wildest enthusiasm. Photography was thus an invention which obtained a firm hold on mankind from its inception and was not forced, as are many inventions, to bide its time and await public recognition. That photography should have been so enthusiastically received even when in but an embryonic stage is in itself a tribute to the importance of the Art-Science and truly prophetic of the rapidly increasing number of applications the new science was to find in virtually every walk of human life.

The history of photography since the introduction of the Daguerreotype has been one of continual progress, not only in its processes, but in its applications to science and industry. Each succeeding year has seen the birth of one or more new and valuable applications of photography to some branch of science or industry until now there is scarcely a single important branch of science in which photography does not in one way or another play an important part.

To sum up in a few brief paragraphs, or even in a series of articles, the manifold applications of photography in the scientific and industrial life of the world is virtually impossible. The very immensity of the subject and its diversified nature is staggering. Astronomy, thanks to photography, has experienced a new birth since 1875. In metallurgy and the engineering industries, photography has proved of incalculable value. Those of our citizens who "went across" in the days of the World War know something of the applications of photography in the air to modern warfare. The peace time applications of aerial photography, no less important, are only just being realized and rapid progress is being made in this field. In the various branches of natural science, photography is enabling man to learn more and more of the various phases of the life-history of the plant and animal life which surrounds him. In spectroscopy, photography has proved especially valuable. As compared with the photographic plate, the human eye is sensitive to only a very narrow range of wave-lengths, being unable to perceive the **ultra**-violet lying beyond the visible violet nor the **infra**-red lying beyond the visible red. Photography has extended the range of spectroscopy in the ultra-violet virtually as far as existing apparatus will permit, while considerable progress has been made in extending the range in the infra-red, the entire range available photographically now exceeding by several times that visible to the human eye. And so the story might be continued almost without end. In several of the articles to follow we hope to consider more in detail some of the more important applications of photography in the various branches of science and industry, for the present, however, let us notice briefly the influence

of photographic science on modern scientific thought.

It is only within the last decade that photographic science has influenced scientific thought to any appreciable extent. While scientists generally have long recognized that in photography lay some of the unsettled problems of both chemical and physical science, but little research on the fundamental problems of the photographic process was undertaken until a few years ago, if we may except the work of various authorities on the latent image and more or less allied subjects. Recent investigation of several of the basic problems of the photographic process, however, has been in such close analogy with experimental evidence secured in other ways as to exert a profound influence upon our conception of certain phases of science. Especially notable in this connection is the work of Drs. Silberstein, Wightman, Trivelli, Sheppard, and Mees of the Eastman Research Laboratory on the quantum theory of light. Whether or not photography may be able to prove to the satisfaction of physicists the existence of quanta, thus completely overthrowing the classic wave theory of Huygens, is for the future to decide. Regardless of what the final outcome may be, photography will have at least incited new interest into the subject and will afford additional evidence to prove or disprove the theory. The work of several German scientists on photographic problems relating to Einstein's theory of relativity is also deserving of mention at this point and will undoubtedly play an important part in establishing or overthrowing this important theory.

Despite the manifold applications of photography in science and industry and despite its close connection with the fundamental problems of science, there is not, to the knowledge of the writer, one really comprehensive and authoratative course in the science or practice of photography in any university or technical institution in America. It would seem that herein lies a serious deficiency in American technical education, a deficiency which affects not photography alone, but almost every branch of science and industry thruout the nation. Today America stands preeminent in world affairs, so placed by the war which devastated and depleted the resources of her neighbors. How soon will America realize that to so **remain** depends upon the encouragement and the intensive development of science, collectively and individually? For it is upon preeminence in science that any nation must in the future depend for a place in world affairs. The future of nations lies not in armies, nor in navies, but in the laboratory. To neglect the cause of science is to relinquish to a more enterprising nation the leadership in world affairs. Will America, the land which has in the past taken such an important part in the development of science and which is today one of the leading scientific nations of the world, allow herself to be surpassed by another? We trust and pray that such may not be the case, but we must remember that the neglect of our technical institutions, the limitation of the courses of study in our technical institutions to a few of the more extensive branches of science, will inevitably lead to weakness which in time of stress may prove fatal.

It is the purpose of the present series of articles, of which this is the first, to call attention to the important place of photography in modern science and to the total lack of adequate, comprehensive and authoratative instruction in the subject in our universities and technical institutions. Thru the medium of these articles the writer hopes in a small way to call to the attention of those at the head of our technological institutions of learning the necessity for adequate instruction in the science and practice of photography.

NOTE:

The succeeding articles by Professor Neblette will deal with specific subjects, "Astronomical Photography" being in all likelihood the first of the series. Many of the subjects will be further elucidated by numerous illustrations.

PRESIDENT AND MRS COOLIDGE, VICE-PRESIDENT AND MRS. DAWES
This is an accurate reproduction of the photograph as it came over the wire from Washington to San Francisco.

Sending Photographs by Telegraph

By Sigismund Blumann

Illustrated from the actual photographs sent from Washington, D. C., to San Francisco, California. Courtesy of the American Telephone and Telegraph Co.

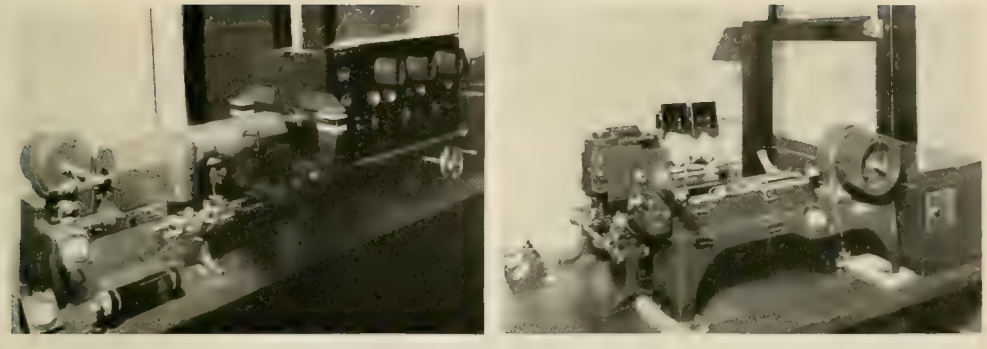
ALFRED J. CHAMPREUX

Thanks due to Mr. Alfred J. Champreux, Transmission Engineer of the Pacific Telephone and Telegraph Company, for the opportunity to see the apparatus and learn the inner details of how photographs were being sent daily, quite as a matter of routine, across the continent. This gentleman with a modesty that becomes one trained to do and able to consummate great things, insists that his part in the miracle is no more than the conformation of a cog in a perfect machine, in which each unit does an allotted portion. The magnitude of such allotted portions may be estimated when one realizes that a trifling inefficiency might undo the plans of a host.

Picture transmission is not new. As early as 1847 an attempt was made by synchronizing two cylinders at opposite ends of a telegraph line and upon which the metal stylus at the sending end propelled a similar stylus at the receiving point. A sketch indented on a sheet of tinfoil actuated the transmitter and a chemically treated sheet of paper became stained by the current at the place of reception. The method was crude, limited as to possibilities, and not adapted to photography.

For years the Research Laboratories of the American Telephone and Telegraph Company and the Western Electric Company have been working on a practical, commercially feasable way of sending real photographs. It has been achieved, not through the inventiveness of any one genius but by team work and the collaboration of many fine minds focused on a single purpose. It was what Mr. Champreux meant by his reference to the allotted duties and conformation of cogs in a well conceived and smoothly working machine. The simili proved apt, to be sure.

Let it be known then that up to the moment that the photograph is transmuted from a photograph into electric energy, nothing but simple photography is utilized. So too, from the time when this energy is again changed into a negative, just the photographic manipulations with which



THE TRANSMITTING AND RECEIVING APPARATUS

we are all familiar serve to make the picture. We shall follow the entire operation or series of operations from the taking to the finished print in the following pages.

First let us examine the machinery. The merest outlines are all we are privileged to give but they will suffice to make the principles involved clear and understandable. The sending apparatus is an electrically actuated cylinder, or rather framework of cylinder consisting of two flat rings and a narrow flat rod connecting them, so that a photographic film wound about the rings constitutes a transparent cylinder. Inside this cylinder is what is called a Photo-Electric Cell, or in fact a vacuum tube inside of which a piece of pure potassium is attached to one pole wire and opposite to the other pole wire. A twenty-watt bulb at the proper location shines on and through the celluloid film, the light from which impinges on the potassium in degree of intensity proportionate to the density of the photographic image on that film. The amount or intensity of this light liberates a corresponding amount or number of electrons which shoot over to the opposite pole wire completing the circuit and transmitting electric energy in accord with the number of liberated electrons.

THE INAUGURATION OATH

Supreme Justice Taft delivering the Oath of Office to the President Elect. Enlarged section to the right.

PRESIDENT AND MRS COOLIDGE ON THE WHITE HOUSE STEPS AND ON THEIR WAY TO THE INAUGURATION

Note the screen effect on the picture to the left caused by the infinite number of exposures as the cylinder rotates.

Second, we shall view the receiving machine. The cylinder revolves at a fixed speed and its lateral motion is determined by a micrometically accurate 100-to-the-inch screw. This part of the mechanism is very like the old style phonograph with cylinder records, or the present dictagraph.

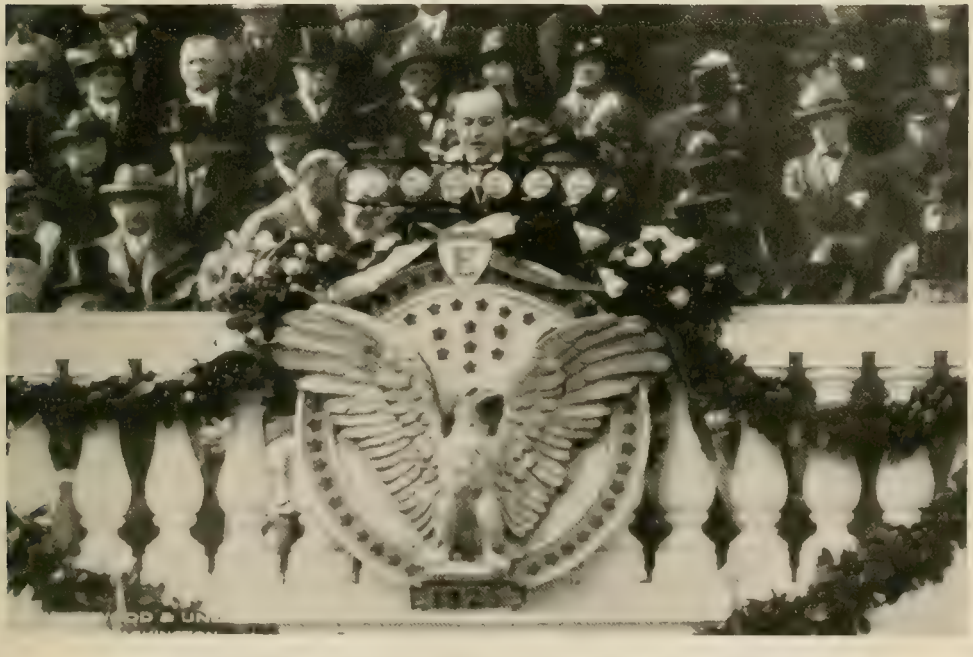
Third we shall look at the receiving machine. An opaque cylinder around which an unexposed photographic film is wound. This cylinder is so synchronized that it moves on its axis and laterally at exactly the same rate of speed as the sending cylinder. The axial motion is the only movement that needs to be synchronized since the accurate 100-to-the-inch screw at this end also governs the sideways motion in proportion to the revolutions of the cylinder. This is the catalogue of basic parts.

These pictures will give an idea of the detail which can be transmitted and the possibilities of "sending" delicate impressions.

Now for the operation and the wherefore of each step. If we deal in what may seem obvious and reiterate, it is that the whole thing may be plain to the veriest tyro and the layman. Here goes then.

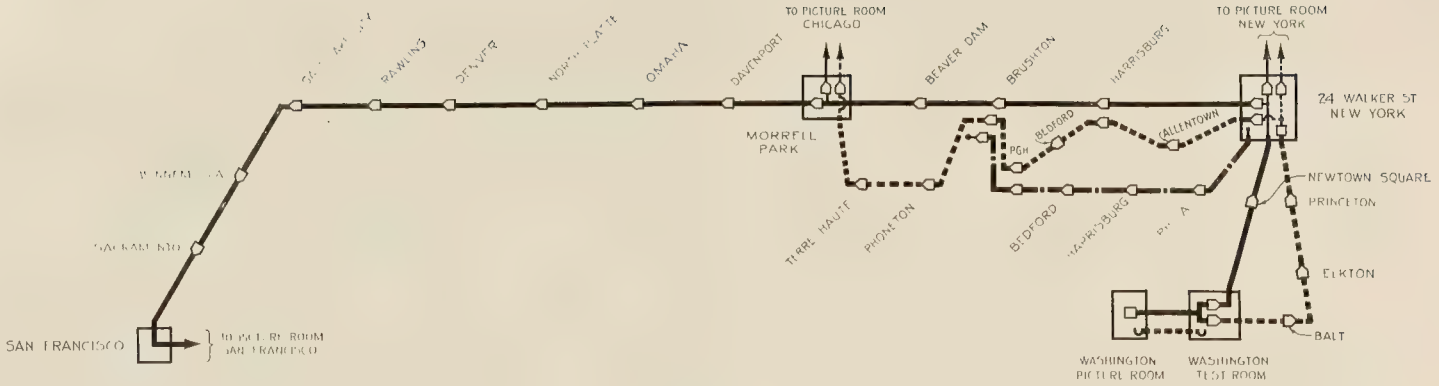
A photograph is made, developed, and fixed. From this a positive is made, developed, and fixed. This may be transmitted in the wet state, but there is, of course, the danger of scratching the tender gelatine emulsion. This positive is wound about the skeleton cylinder of the transmitter. The machinery is set in motion and the little bulb shines through the positive onto the potassium. Here photography ceases and the visible image on the film becomes electric energy. That this may be conducted along wires that ordinarily carry about .01 watt, it is stepped down and is kept at an equal strength along the line of transmission by stations where amplifiers serve the purpose.

Reaching the point of reception this electric energy lights a bulb which shines through an Iceland Spar lens, properly focussed on the sensitive film wound about the receiving cylinder. The aperture is so minute that only a tiny pencil of light passes. As the cylinder revolves and the light bulb shines weakly or strongly according to the amount of energy coming in, or goes out when no energy at all arrives, the emulsion is affected just as if behind a lens in a camera, excepting that in the camera the entire area is exposed to the various intensities of light in the picture while here spot by spot is exposed and acted upon in rotation.



PRESIDENT COOLIDGE MAKING HIS INAUGURAL SPEECH

The remarkable quality of the photograph is a commendation of the machinery. Note the six microphones which broadcast the speech.



— PICTURE TRANSMISSION —
LAYOUT OF CIRCUITS TO BE USED FOR DEMONSTRATION
OF
TRANSMISSION OF PICTURES BY WIRE
FROM
WASHINGTON TO NEW YORK, CHICAGO AND SAN FRANCISCO
ON
MARCH 4, 1925

From this chart the reader may learn the route by which the pictures traveled. The Picture Rooms in New York and Chicago are not to be taken as relay points but as the terminals at which Receiving Apparatus was installed to tap the wires and make pictures for the Press. The "tapped" current moved on uninterrupted to San Francisco, through from Washington, just as the current tapped to light your home does not interfere with an onward current to light all the homes on the circuit.

The film is then developed, fixed, and prints made just as in the case of any other photograph. The image if examined under magnification will show a "screen" due to what we have called successive exposures, and it is an interesting fact that the bugbear Halation which causes so much trouble in our practice serves a useful purpose in Telegraphic Transmission by spreading the light action so as to minimize the visual effect of screening. In the darker parts of the receiving print the homogeneity is almost perfect.

To recapitulate:

1. A photograph is taken, developed, and fixed.

2. A positive is made from this. Since the action is that of duplicating a negative, it must be a positive to transmit a negative.

3. The positive is wound around a pair of rings to form a transparent cylinder the core of which is a Photo-Electric Cell.

4. A twenty-watt light shines through a minute aperture exposing the bit of potassium in the Photo-Electric Cell successively in proportion to the amount of light that passes through the varying densities of the positive film.

5. The electrons liberated from the potassium complete a circuit and carry over energy in proportion to their number or intensity.

6. This energy is conducted over telephone wires after being stepped down to .01 watt and is kept at this strength by relay or amplifying stations along the line.

7. The energy coming to the reception end is again amplified to sufficient strength to light a twenty-watt bulb which shines through a tiny aperture and a proper lens onto a commercial film. This light is in proportion to the energy received and therefore impresses the sensitive emulsion proportionately.

8. The rotary motion of the cylinders at each end is synchronized by local energy regulated by identically tuned tuning-forks at each end. The lateral movement is automatically synchronized since a screw on both sending and receiving apparatus is accurately cut to 100 to the inch. This is a simple mechanical detail.

9. The received film is developed and fixed and prints made from it just as in camera exposed negatives.

Of course there are a hundred modifications and adjustments to be made: Compensations, nullifications, and so forth, and the machinery is not as simple as our outlines would seem to promise, but the basic principles are here set forth in detail. It shall be many a day before our ingenious readers can make the device out of a cracker-box and a coal oil can, but when one considers what school boys have achieved in the Radio, we may expect to read of a high-school boy in Grand Rapids, or Oshkosh sending his friend across town a photograph of the dog doing his latest trick. It is thus that modern inventiveness has brought science to the simplification of miracle production.

The Ship-Breakers Trophy

By Professor Max Henry Ferrars

Lecturer on Photography, Wein Freiburg, Germany

(Continued from the March Issue.)

TOWARD the limitations of Photography, none is so salient as the enforced simultaneity of the rendering of the objects included. The painter employs models, even as the photographer does;but does not employ them all at one time, much less at a critical moment. As the elements of a composition increase in number, the chances against simultaneous favorable combination multiply. And ths applies not to the major features alone, but to the features of the features—locks of hair, masses of foliage, folds of drapery, and so forth. Although infelicities on a major scale may be avoided, by means of rigorous selection, minor infelicities must of needs abound. They cannot be sifted out as in the hand-processes.

After the condition of simultaneity, the most notable limitation of Photography is the **literalness** by means of which it has become a byword for soulless, mechanical imitation in all the arts. This literalness, however, is only that of Nature herself, fixed in a fleeting moment, with the inevitable infelicities, which then stand out as they never do in the changeful original or even in the cinema-record. The more-or-less, even by the thickness of a line, which would serve to emphasize a point, is denied to the "soulless process."

It is maintained by many that Imagination can have no part in such a process as this, which produces a like result, no matter whose the hand that operates it. And if imagination be not appealed to, in one form or another, then, as we shall presently see, there is no poetry—the soul of art is wanting. For the same reason it is argued that the process-performance must miss the **personal** stamp proper to all art-work rightly so called.

I once heard a child say: "The letter B is so bouncing, and R is so stately." **R** seems to get stability from its train, and **B** sometimes is top-heavy. We speak of a 'lowering' sky, and of a 'smiling' day. By an automorphism we ascribe to inanimate Nature attributes reciprocal to those we experience from her action. In this way we invest all objects with a factitious meaning which forms the raw material of our poetry. But if the natural scene stirs the imagination by virtue of this poetic tradition,

the transcript of the scene moves us in the same sense. Where, now, does the difference come in between the transcript by the hand of the artist and the transcript by nechanical process? In this, that the artist inevitably incorporates in his rendering something of the way in which the subject appeals to him individually. Both by conscious and by unconscious emphasis, he starts the imagination of the beholder upon the same poetic track as his own. He plays, as upon an instrument, upon the imagination of his public, concealing this art of his all the while,—**ars celare artem.** The preoccupation with any handicraft, the elaboration of finish beyond actual needs, implies the laying into the subject of something extrinsic to it—a poetizing of the work. In the case of machinery, the completer the adaptation of means to ends, the completer the beauty of the work. The same holds good for appliances in general. But the joy of poetizing carries the craftsman beyond mere practical adaptation. The faculty grows with exercise and begets the artist. Thus we see corbels made to grow organically out of their supports, pillars to develop into willing caryatides, and so forth. The art of architecture shows it plainest. The materials are used, subject to mechancial laws. But not content with that, we fashion them to look as if they entered into the purpose with their will. This self-purpose is the soul of the work and the source of its poetry. The 'aspiring' character of the Gothic is a case in point.

Elaboration which is carried beyond the needs of adapting structure to function and to the 'finish' of the technique can take place in no other way than by laying into the work characters which, strictly speaking are adventitious, though they may serve to render the purpose of the work more living to our minds. Where economy of material is not an essential, the work may be further poetized in this way; while the gracefulness of engineering work and of instruments of precision is marred by the same means. On a moderate scale, pedestals may be developed into limbs with clawed talons, corbels be borne on heads, and even incongruous wings superadded to the natuarl forms; but in general the side-characters foisted upon the work are of a rhythmical and conventional nature, such as the S-shaped arms of winches, the spokes of driving-pulleys, handles of ewers, and such llike. Tradition carries the elaboration of these accessories to higher and higher perfection, but in doing so retards the process of adaptation to new ends, as we may see plainly in the case of the gun-lock. The flint-lock had had time enough to attain a perfection of form, both mechanical and decorative, which grew stereotyped. When the model was revolutionized by the percussion system, ungraceful patterns prevailed at first. Scarcely had these taken definite shape, when breech-loading systems produced a fresh flux of models, out of which harmonious designs have not even yet emerged. We see hammerless guns bearing in their stocks rudiments of the angular side-panels originally provided for the exterior lock, and now blank. The form of the violin is the outcome of a tradition, which if unsettled, would leave a chaos for long. The aesthetic problems of the

piano and the billiard-table are still unsolved. It took years before motor-car constructors could break with the tradition of the high-wheeled vehicle, although reduction of diameter was the most obvious way to gear down a proportion of the excess speed of the engines.

In corroboration, I adduce a photograph which appeals to the imagination in a singular degree. The original subject is a finished poem in itself, as anyone may see who visits the spot. The photograhpic transcript is that of a poem ready to hand, if only its appeal were heard. The scene is three minutes walk from the Tate Gallery, and must be passed and repassed by scores of professional painters and photographers, and by hundreds of amateurs in both arts. .

No sooner you behold this object than imagination carries you beneath the boys of some mighty ship of old-time oak. How royally her figure-head throned above the waves, the emblem of a nation's hope. And now!—on squalid shore, crowded among debris, final relic of ancient splendour, she queens it with unbroken spirit, as though her battleship's prow yet bore her aloft.

Not all minds are so constituted as to be able to make the transition from the receptive to the productive—strictly speaking, **re**-productive—phase. They lack the gift for putting their personality forth, in a given direction, but it does not follow that they are therefore devoid of personality. Such receptivity as they posses is strictly individual to them. The things they feel about, and the way they feel about them are personal and determine their characters. It is part and parcel of their nature that one class of subjects arrests their attention, and that they pass another heedlessly by. The photographer cannot emphasize what appeals to him in Nature as the painter can; nevertheless, owing to the facility of his process, he can transcribe natural effects in much greater variety. From a single theme selected by a photographer we get but a slender idea of his taste, whereas a single painting speaks volumes. But when a variety of photographic notes bear each other out, we obtain indications of individual temperament. A **body** of photographic work furnishes convergent indications; the imagination is stimulated to the same general purpose. Personality comes out.

The photographer is essentially a collector. As a recipient of impressions, he fixes Nature in such of her moods as appeal to him; his personality becomes the connecting link in the items of this collection, as in those of any other.

FIRST PRIZE — By LOUIS R. MURRAY

Camera Craft April Print Competition

SECOND PRIZE — By C. S. BEARDSLEY

Camera Craft April Print Competition

THIRD PRIZE By R. A. BARBER

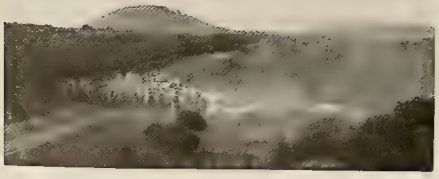
The Silver Cup

All five of these monthly winners are filed to be judged against future monthly winners at the end of the year, when the one best picture shall be awarded the Camera Craft Silver Cup, a solid silver, gold-lined work of handcraft from the jewelry house of Shreve and Company, who are known throughout the West as Tiffany is known in the East.

The monthly silver medals are also hand wrought from the same shops.

A good photograph is worth a real prize.

FOURTH PRIZE By ALBERT M. SHAW



FIFTH PRIZE By DR. H. W. BARR

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

FOUNDED MAY 1900

VOL. XXXII San Francisco, California, April, 1925 No. 4

THE ARTISTIC TEMPERAMENT

For about forty years of our life it has been our privilege to associate with the great, the near great, the fallaciously self-accepted great, and for the balance the vast race of just plain, sane, solid folk who make the world move regularly. We have known poets, painters, and musicians. In the atmosphere of Genius one thing has always enchanted us and the freshness of that enchantment has never dulled. The charm lies in a self-centered, ingenuous acceptance of individual ownership of perfection.

Being ourselves of the non-creative sort, sadly incapable, what so natural is that we should dig our own niche in the distinguished company and turn critic. In that capacity we learned wonderful things. A critic may hold his position and be permitted to know whereof he speaks when he praises. When there be fault to find he is automatically disqualified because none may know what is good but those who make goodness. In a word the judge who has never committed murder shall not judge a murderer. The good Saintsbury, Lang, Goss, Repplier, shall not presume to write critically of literature since they have made no verses, compiled no novels, manufactured no essays. Ruskin was dead at birth and only Rossetti had a right to be the critic of his day and circle.

The Critic though a non-producer, may have certain merits. The status depending on the percentage of his approbation—thus, ninety percent praise makes a ninety percent critic. The ten percent negative opinion is that much to the bad, representing the blind spot.

Love me, my dog, my warts and moles,
The paunch I carry and my squint:
Love every thing I do and say: The whole
Of me or I shall find you hard as flint.

Whate'er I do is good, and right:
Whate'er I say must e'er be true.
Judge me as always bathed in heavenly light
Or I shall take the right to think from you.

At times Whistler has been thrown at us. Whistler who could never let a chance to be clever pass, though it might depend upon a bitterly turned lie. Whistler, who of all men, knowing least of what others did, turned his eye ever inward. He made great pictures, true, but we suspect he was one of many who make fine pictures not because they know what

fine pictures are, but because the good God has been strangely kind to them, and through them to posterity. They cannot help making fine pictures. The Camel doesn't know why he has a hump, nor the Sun why it shines.

Thus the Philistine guffaws raucously and a cry goes forward for Mr. Bernard Shaw. On this, as on other subjects, he could take us far afield—and leave us there.

OUR COMPETITION FOR APRIL

No Entry Blanks, No Formalities; Just write your name and address on the back of each print and mail in to reach us before the 10th of each preceding month. Every entrant will find his name printed under this heading as an acknowledgment of receipt. No prints returned, no letters.

The first month of the series, the first lot of prints, the first jury, and the first prizes awarded. It was an eventful evening for all of us here and the judging was carefully and conscientiously done. There were fifty-four contributors and a total of 153 pictures submitted. The average was not as high in quality as we hope to find it as time goes on. The credits for Effort and Technical Value were, as a rule, low. Now, everyone cannot make a real picture but everyone can be a careful and conscientious workman. The winners are all strangers to us and of course to the judges. The medalist is Louis R. Murray of Ogdensburg, New York. Second award goes to C. S. Beardsley of Vallejo, California; the third to R. A. Barber, 1407 Middle Avenue, Elyria, Ohio; the fourth to Albert M. Shaw, 2933 Estara Avenue, Los Angeles, California; and the fifth to Dr. H. W. Barr, Bend, Oregon. It may interest the readers to know that the percentages by points were in order, 90, 87, 87, 83, and 80.

We were fortunate in having on the jury Mrs. Holly Todd, a professional photographer of national standing; Mr. Horace Hirschler, President of the California Camera Club, and Mr. Louis Goetz, a pictorialist known wherever a Salon has hung his displays.

Let every amateur reader exert himself on each and every month's contest. We hope that different workers may get the succeeding prizes, but as the jury is composed of different judges every month and there is no rule denying the same contributors from winning prizes at successive entries, the incentive remains for all. Besides which the yearly award of the Camera Craft Silver Cup should be kept in mind.

Thanks to all who sent. No sympathy is offered the losers. Next to the pleasure of winning comes the pleasure of having played and lost. The chance to win comes each month and every print is another chance. Only it isn't chance. It is care, thought, definite purpose, and some work. Prizes are not like pebbles on the beach, just ready to be picked up. We want you to improve your work. We want you to get a greater enjoyment out of your camera, and to find an added attraction in your magazine. To that end we are making it worth your while.

Contributors to April Competition

Names	Addresses		Prints
A			
Aspinall, L. N.		Alameda, Calif.	1
Anderson, A. J.	3544 Sixteenth Avenue, S.	Minneapolis, Minn.	2
B			
Boynton, A. R.	College of Agriculture, U. C.	Berkeley, Calif.	1
Barr, Dr. H. W.		Bend, Oregon	1
Beardsley, C. S.		Vallejo, Calif.	4
Bowman, R. F.		Hailey, Idaho	1
Barber, R. A.	1407 Middle Avenue	Elyria, Ohio	8
Buss, E. J.	249 N. Rugby Street	Huntington Park, Calif.	5
Ball, Walter	1061 Dean Street	Brooklyn, N. Y.	1
C			
Chamberlain, Benj.	60 Aldine Street	Rochester, New York	8
Criddle, A.	1400 Jackson Street	Oakland, Calif.	1
Clement, H. F.	Corona Alta, No. 7	Santiago de Cuba	1
D			
Davis, Jos. W.	224 Third Street	San Francisco, Calif.	3
Dorcas, W. A.	605 E Street	Marysville, Calif.	1
Duncan, Thomas W.	1309 W. Adams Street	Chicago, Illinois	1
Duncan, M. W.	Pastime Park	Tucson, Ariz.	8
Dow, J. E.	R. No. 2	Big Sandy, Texas	10
E			
Engbers, L. B.	104 Mason Street	Cincinnati, Ohio	1
F			
Feather, Roy A.	P. O. Box 206	Truckee, Calif.	1
Finch, William H.	3222 Pierce Street, N. E.	Minneapolis, Minn.	1
G			
Giedard, J. S.	912 Glenwood Avenue	Warren, Ohio	1
H			
Holliday, J.	758 Harrison Street	San Francisco, Calif.	9
Hickman, Wilfred		Fairmont, Illinois	2
Hogan, Edward J.	111 Sherman Avenue	Trenton, New Jersey	1
Hottinger, Joseph G.	Box 21	Roebling, New Jersey	2
Hood, Earl Leonard	1106 Chestnut Street	Wilmington, Delaware	4
Hutten, A. R.	9438 96th Street	Woodhaven (L. I.), N. Y.	1
J			
Jemison, Dr. A.	410 Bibb Realty Building	Macon, Georgia	5
Jewell, P. E.	Naval Hospital	San Diego, Calif.	1
K			
Kitamura, H.	139 S. Evergreen Avenue	Los Angeles, Calif.	2
M			
Manter, J. A.		Storrs, Conn.	1
Marks, George	675 Eagle Avenue	New York, N. Y.	5
Murray, Louis R.		Ogdensburg, N. Y.	12
Mechling, Albert H.		De Sabala, Calif.	2
Moser, William H.	Route No. 2, Box 706	Dallas, Texas	2
McKellar, Harry R.	1613 Dahlia Street	Denver, Colo.	2
Miller, J. W.	Little Boarding House	Prescott, Arizona	3
Moddejonge, John D.	4322 Denison Avenue	Cleveland, Ohio	1
McCarty, Edgar C.	3625 S. 7th East Street	Salt Lake City, Utah	1
P			
Pickett, F. L.	178 College Station	Pullman, Wash.	1
Puckhaber, H. Henry	181 St. Phillip Street	Charleston, S. C.	8
R			
Rieger, Frederick	1024 West Upsal Street	Germantown, Pa.	3
Richardson, H. J.	631 42nd Street	Des Moines, Iowa	2
Reinke, Leo D.	339 Center Street	Bellevue, Kentucky	2
S			
Scott, James L.	Gramon Apts.	Richmond, Virginia	1

Snyder, F. W.	2507 Sunnyside Avenue	Chicago, Illinois	1
Stocking, J. Lee	1122 First Avenue	Akron, Ohio	1
Shaw, Albert M.	2833 Estara Avenue	Los Angeles, Calif.	1
T			
Trevors, Elmer P.	Lowell Textile School	Lowell, Mass.	2
W			
Wilson, E. K.	524½ Broadway	Seattle, Wash.	2
Waumsley, T. M.	12 Brant Street	Burlington, (Ont.), Canada	1
Wilson, Thomas	408 Springfield Avenue	Newark, New Jersey	3
Willard, W. J.	P. O. Box 43	Colorado Springs, Colo.	6
Wood, Fred E.		Sanger, California	1

Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

Photographers' Association (A Message from the Treasurer)

It is the same old story. The blessings that we enjoy every day are least appreciated. Modern civilization and the privileges of the age in which we live are accepted with little appreciation; our responsibility to society, in spite of our superior advantages, weighs lightly and our duty to the organizations that are seeking to improve conditions weighs still less. We are content to leave to the few, the burdens which should be shared by all.

This condition is, alas, too true in connection with many who have chosen photography as their vocation. Some who are benefiting most are contributing least to the support of the one organization which is endeavoring to do the most for their profession. The Photographers' Association of America needs the hearty co-operation and financial support of every member of the craft.

I am impressed when I read the signatures of the checks that are being received at the Treasurer's office for 1925 dues and realize that the addresses from which they come cover not only the remote areas of the United States and Canada, but Great Britain, South America, the Hawaiian Islands,—territories far removed.

It does not speak so well for the men who live nearer and can avail themselves of all the privileges offered by the Association and yet, do not respond to the appeals made from the Secretary's Office when others less privileged and farther removed from convention centers recognize their duty and encourage the Officers by sending in their membership dues early in the year.

Today's mail, however, brings vouchers covering the entire membership 100 per cent strong—from the Progressive Photographers' Association of Cleveland, Ohio. Detroit, I understand, is to follow suit with 100 per cent membership from their society. Chicago, Mr. Kaufmann says, will not lag in the good work and will measure up to her full responsibility. All this is evidence of the far-reaching influence of the National Association.

When we contemplate the possibilities that challenge us as an organization, even the most optimistic of us are staggered thereby.

It is not my thought to itemize the outstanding things that forty-three years have accomplished for the profession. Those old enough in experience need but reflect to reassure themselves that, although progress may have been slow, the Photographers' Association of America had blazed the path toward nobler manhood, a more conscientious service, a

higher standard in quality of work produced and a finer ethical understanding among competitors.

The problem now is to make the coming generation in the business understand that they owe their support, both moral and financial, to this organization which has no ulterior motive to promote but on the contrary, offers to its membership an unselfish service and a persistent effort to increase the demand for our product among the people of every community. This demands the support of every man who is making his living out of the photographic business, no matter what classification he may claim. The Photographers' Association of America should encompass all and should receive the support of the 16,000 in the United States who claim the name of photographer. Every business man should support his own National Organization. It is an economic problem of self-preservation.

Photography is still in its infancy. The Association must measure up to its opportunity and I believe will meet the challenge by succeeding in bringing into closer allegiance the scattered effort of the many affiliated organizations into one greater organization with a continuity of effort that shall be active and positive in enlarging the opportunity for the success of all.

With the appointment of an Advisory Committee to the Manufacturers' Bureau and the Photographers' Association of America as is now in existence, I can read in letters of gold a future for our organization that the most sanguine shall realize.

The ultimate conferring of the degree of "Master Photographer" upon members who shall by persistent effort earn an average percentage on work submitted to competent judges is one of the big projects that is now being worked out by our Second Vice-President, John R. Snow. When the plan is outlined by him and approved by the Association, a forward step will have been taken that shall bring every progressive man in the profession into the Association.

I am writing these words for but one reason, and that, to enlist the interest of every reader and to urge every photographer in the United States to rally to the call for membership and thereby lend their support to the largest influence that is known in the profession, i. e., your Association, "The Photographers' Association of America," with headquarters at 722 Bond Building, Washington, D. C.

(Signed) A. C. TOWNSEND.

No organization can be stronger than its individual members and it is with this thought in mind that the Commercial Section of the P. A. of A. has set about to render a nation-wide year-round service to the photographers of the U. S. A. who are interested in the commercial end of the profession.

To those who are unfamiliar with the new activities of the National Association in this direction, the following brief synopsis of the year's plans should win instant support:

(1) A monthly confidential technical bulletin to members only, containing useful sales and photographic information. The features contained in this bulletin represent the best thought of the profession and can be obtained in no other way.

(2) An elaborate plan of accurate cost finding is being worked out. When complete, this will furnish a summary of actual costs in all parts of the United States, and will furnish a standard from which commercial shops can determine whether their own costs are high or low.

(3) Advisory service by a committee of experts. Members have the privilege of consulting this committee regarding their business or technical problems. This gives every member an opportunity to ask and receive the advice of the big men of photography—men who have made a success in their own communities and are willing to impart their knowledge to others.

All this—and more—is included with a membership in the P. A. of A. (Commercial Section), and the membership fee of $10.00 covers everything. Application accompanied by the fee may be sent to S. R. Campbell, Jr., General Secretary P. A. of A., Bond Building, Washington, D. C., and your name will be promptly put on the mailing list for the bulletin and back numbers forwarded to you.

YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINT ITALICS TITILLATETH YE SPHYNX WITH HYS QUILL

SAN FRANCISCO COMMERCIAL PHOTOGRAPHERS

Brothers Morton and Young came late but raised the average time on a fluke—Ralph left early to make it right. All being there who were to come, and many who came being all there, President Moulin called the meeting to order. A warm discussion of radio then ensued and the Honorable Secretary Ireland won the decision for Kentwater At Neuterhydrodine on the claim of having gotten South Africa on the loud speaker. The designs of incoming programs, etc., were ordered spread on the minutes and will be found properly spread thereon. There being no further business before the house the meeting adjourned.

What preceded this meeting deserves mention. The dinner set forth by Solari was enjoyed as it deserved to be and with Brothers Love, Miller, Moulin, Morton, Young, et al., present, it may be accepted that the affair was indeed a flow of reason and a flood of wit, as it were.

In our March issue some unaccountable inadvertance caused the above picture to appear Editor put asunder. So we make

Ralph Young goes about, these days, with a proud and elated look and celebrates as if he were the sole achiever of that baby girl which has come to make the household nearer complete. Ralph's smile is so contagious and his presence so conducive of good-feeling that we are glad he is glad. But our great congratulations and best wishes travel to the little lady at home, making an every-minute picture that no camera can ever take—with her babe in arms. God bless her.

Why stand the overhead of a thousand dollar Studio when you turn out ten dollar pictures?

EAST BAY PHOTOGRAPHERS' CLUB

An even unusually large attendance marked the meeting of this body at the Peerless Cafe in Oakland on the evening of March 5th, with President Ford Samuels in the chair. The speaker of the evening was Mr. K. L. Hamman and his address comprised something more than the subject selected. He was to speak on "Commercial Photography in Connection With Advertising," and warming to the matter before him soon took his audience into broader, deeper propositions which were needed by the assemblage to complete their education in getting, holding, and creating business. In the discussion which followed, Mr. Hamman was asked many questions and his answers were to the point and satisfying.

A motion to appoint several committees was carried and taken under advisement by the President. The motion to have the East Bay Photographers hold their April meeting in conjunction with the Photographers' Association of Northern California was carried unanimously. The meeting is to be on the evening of April 13th at 7 o'clock and the East Bay members are to furnish the program.

The proportion of dissatisfied patrons to poor photographers is about one to one.

on opposite sides of the same leaf. What the photographer has put together let no what amends we can here and now.

Harrison C. Ryker of Oakland has branched out in an entirely new and unforseen line. He is now Secretary of the Pinnacles Company, a concern whose mission it is to popularize the Pinnacles National Park in San Benito County, California. This new business is, seemingly, not being permitted to interfere with the Ryker Commercial Photography concern for a new location, new dark rooms, and much new equipment is being fitted to the increasing patronage.

It takes a big man to praise his competitor and the world knows it.

Mr. J. Rummel of Lodi

This gentleman visited us for the first time recently and left us with a hope that he may come often hereafter. From the gist of a detailed conversation we gather that the professionals of Lodi are ready and waiting to be sold on the Association proposition. Mr. Rummel is an aggressive, enterprising business man and was quick to see the benefits of organization.

All Front and no Back is just a little too much Front.

Detroit Commercial Photographers

At one of the most enthusiastic gatherings recently held, The Commercial Photographers' Association of Detroit entertained at dinner Mr. Barboe of the Eastman Kodak Company, Mr. Henry Hasse of Louisville, Ky., as well as the local Eastman & Cramer representatives in the field, Frank Andrews, Harry Elston, and DeForest Stamp in their rooms in the General Motors Building.

Approximately 50 members and employees were on hand to listen to interesting talks, Monday evening, February 9th, given by these experts in their lines, on the current trend of the photographic profession.

Helpful hints on photographic practices were directed to the employees present, while Employer's members found much that was valuable in the talks on sounder business methods.

The keynote of the remarks by both of the principal speakers was the urging of closer organization of local Associations tending toward the strengthening of the National Body.

Pioneer Photographer Dies

Lewis H. Bissell, widely known to Photographers, passed away in California February 7, 1925, after a brief attack of pneumonia.

Mr. Bissell was born in Huntington, Indiana, in 1859 and while still a lad his father, who was a Presbyterian minister, moved to Effingham. At the age of 15 he entered the employ of a local Photographer and a few years later became proprietor of his own business. He conceived the idea of teaching Photography and in 1894 organized the Illinois College of Photography. He was a regular attendant at National Conventions and was always abreast of the times. The student graduates from the College he founded are now located in all parts of the globe.

It was largely through his efforts that the plan was formulated calling for concrete roads that are now being built in Illinois. He was a Shriner, an Elk and a Rotarian.

In 1921 he retired from active business and since that date he and Mrs. Bissell resided in California. He is survived by Mrs. Bissell and a daughter, Mrs. J. F. Magee.

Life, after all, is so short that it would seem we might make the most of the little handful of eternity we can grasp by being kind, helpful and forbearing.

Death of Mrs. A. V. Dahl

We have the sad duty incumbent upon us of recording the death of Amanda V. Dahl, mother of Miss Olga Dahl. The grief of the surviving family should find consolation in remembering that Eternity has its rewards.

Photographers' Association of Northern California

A large gathering and an interesting program marked the monthly meeting of March 9th at the Fairmont Hotel. After an elaborate dinner in the main dining room, where Rudy Sieger and his artists entertained the guests, Mr. Morton, Convention Manager, led the way through the space in the various halls and rooms where the convention exhibits and activities are to be held and after a complete survey all settled for the evening in the Terrace Room for the regular program.

Due to an unfortunate indisposition Mr. Mohler did not talk on the subject of mounts, but will probably do so at a future meeting. Mr. Paul Madden answered questions about Income Tax in a satisfying way, which considering the involutions and abstrusities of the subject is somewhat of a wonder for anyone to achieve. Lots were drawn which determined which photographers were to interchange sittings. These portraits of one another will be exhibited at a later meeting and much interest and some amusement may result.

A cabaret number consisting of the Marquard Cafe Revue Girls created considerable excitement with a character number, "Call for Mr. Brown". Every man in the audience was THE Mr. Brown and special attention was accorded the Baldheaded Browns, even a Dodo in the hall was honored thus.

The event of the evening was a talk by Mr. William Worthington, Director of the Peninsula Studios, Inc., in which was set forth how "Emotions are Portrayed Before the Motion Picture Camera". This gentleman is well known to those who have listened through their Radio to the KGO programs.

The photographs made at the February meeting by Paul de Gaston, Gabriel Moulin, and Tracy Webb were prominently displayed on suitable screens and excited admiration.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

THE CONVENTION DISPLAY

Ninety-five per cent of all knowledge is acquired through the eyes. Educations and inspiration are to be derived from our Convention Display if we exert ourselves to make it worthy. To that end we expect from three to five pictures from each of our members, and we hope to get a fine representation of the best European workers in Portrait, Commercial, Illustrative, Pictorial, and Genre prints.

There are no restrictions as to size, color, or subject, but all should be matted or mounted. No frames admitted.

Officers of the Association shall not compete for the awards but **must be represented.**

Should you desire further information address me at any time and be assured of a prompt reply.

E. J. Mc CULLAGH,
Vice-President, P. I. P. A.
Berkeley Hotel Building,
Berkeley, California.

If any of the members of the P. I. P. A. have not seen the wonderful beauty of the Fairmont Hotel, set on the top of a high hill in a series of gardened terraces, with an unobstructed view of the city, the bay, and the hills of Marin, bright in a golden aureole by day and romantic as a verse of Villon under the moon and stars,—if it may be they have not heard of the especial conveniences of this place in which the convention is to be held, we shall have the added pleasure of hearing many exclamations of pleasure and surprise when our visitors arrive. The Fairmont stands like the Parthenon and its spaciousness has been put at our disposal.

The Membership Drive

With a great convention so near at hand and the manufacturers everywhere keyed up to a western show that promises quality and magnitude surpassing any hitherto, it is incumbent on all loyal members to become aggressively active in getting more

members. Numbers carry power in achieving and add weight to influence.

The show is to be, as we said, a great one, and expenses are unavoidable which with a large membership can be met without negotiating a deficit. All photographers will want to come to the exposition and their registering and admissions will be no less than an absolute membership. Interest your friends and acquaintances in the profession and acquaint them with the advantages of this Association and its objects. Tell them what good, what pleasure it has given you: What you expect to get from it in the future. You will be doing them a kindness which they will acknowledge when they are in and have a share of the benefits.

Not only that but there are rewards to offer you an incentive and compensation for time and effort spent. For instance, contemplate the first prize, a Beattie Maxima Light valued at $175.00, and two or three other practical prizes. Read the particulars and study the governing rules on the page advertisement elsewhere in this issue. It will repay you.

Work for your Association and through its welfare increase your own prosperity. The good of all is shared by each.

Photo Finishers' Association of America

Paul Burgess, President. F. W. Barta, Treasurer.
T. R. Phillips, Secretary, Washington, Iowa.

PHILADELPHIA

The start has been made toward a state division. At a meeting held at the Cherry Inn last month 50 per cent of the total volume of work done in Philadelphia was represented by those in attendance and it is hoped that when the organization is perfected and begins to function it will show a strength of over that percentage. The spirit shown and the caliber of the men projecting the movement promises great things.

MILWAUKEE

A joint meeting of members from the Chicago Photo Finishers and men in kindred lines from Wisconsin and Milwaukee, brought about several promising developments of which we may hear later. Mr. Paul Bingham, Editor of the Official Organ of the National attended and infused by that much more enterprise and aggressiveness, life into the gathering.

SOUTHERN CALIFORNIA

About twenty-five Photo Finishers' from Los Angeles and San Diego met with their fellows of Orange County at the studio of Mrs. Mary Betzold on the evening of February 24th. The time was not only pleasantly spent but the spirit of co-operation engendered by the getting together made it a profitable occasion.

San Diego is almost 100 per cent organized.

OREGON FINISHERS TAKE BIG STEP FORWARD

On the evening of February 6th, the largest crowd of Photo Finishers that ever got together in Oregon before met at the Portland Chamber of Commerce. The meeting was called by Fred Mayer, seventh Vice-President of the P. F. A. of A. for the purpose of organizing a State Division, and the turnout was splendid. Westerners are naturally progressive, and you will always find them so when opportunity comes. They not only came, but came with the right spirit. The discussions, remarks and talks were constructive, with a determination to look ahead.

It was voted to form a State Division, affiliated with the P. F. A. of A. Officers were elected as follows: Claude Palmer, President; L. C. Jones, Secretary; A. L. Ransford, Treasurer. No vice-presidents were elected at this meeting.

The application for a charter went in with sixteen names on it, and several more memberships pledged that same evening, which have since been secured. How is that for a state in which the auto license numbers did not reach anywhere near 200,000 last year? When our membership committee gets under way with pink blanks and the message of progress, we'll get many more members.

A Photographic Digest

Edited by H. D'Arcy Power, M. D.

The Color of the Moon

We usually think of the moon as a uniform, silvery shield, diversified solely by the grey markings; but work done at the Headley Observatory by the Rev. T. E. R. Phillips and reported in the Journal of the British Astronomical Association tell another story. The observations were made by photographing on Agfa color plates, and while the general appearance of the moon resembles that of dried mud, there are places where the color is notably different; thus the area known as "Imbrium" is mottled brown and green, "Maria" is olive in tint. It is of course, not known as to the exact cause of such coloration, and all our evidence seems to preclude the idea of it being due to life. Further investigations are expected to cast light on the matter. When, however, we realize how here in California the local deposits of volcanic matter vary in color, we can understand that with the enormous volcanic activity on the moon's surface in the past, such differences might extend over larger fields.

New Instruments Aid Airplane Mapping

Two new instruments, a magnifying stereoscope and a camera lucida, have been designed and built by the Bureau of Standards, Department of Commerce, as aids in map making by means of airplane photography.

The stereoscope, built for the Coast and Geodotic Survey, is to be used in picking out triangulation stations when airplane photographs are used to supply details for a map based primarily on a ground survey. Such stations are generally flag staffs, church steeples, and other high objects, which are very prominent when viewed from the ground but are often hard to locate in the photographs.

The stereoscope makes high objects stand up in a very conspicuous manner. Bushes look as tall as poplars and curbs like garden walls. No difficulty is found in locating the desired landmarks. This exaggerated effect is secured by using two photographs under the stereoscope, these often having been taken several miles apart. The instrument is so arranged that the overlapping portions of these two can be brought together to the eyes. It also has lenses capable of magnifying the photographs by from 3.5 to 9.5 diameters.

The camera lucida is used for transferring points to the map in cases where a line map is to be made and not a photograph. It is especially designed to correct for the variations in scale and for the distortion due to roll and pitch of the plane which are unavoidable in airplane photography. The photograph, horizontallized and brought to the proper scale, is projected upon the map and the desired points and lines are traced in with a pencil.

Fixing and Washing Modern Printing Papers

The trend of high-class portrait work is distinctly towards the use of papers having two characteristics unknown a few years ago, one being a very heavy or "double weight" base and the other a coating which permits of an agreeable brownish tone being obtained by simple development. At the first glance it may appear that these do not introduce any new factors into the production of prints, but in reality they have given rise to new dangers which need to be pointed out.

Taking the first point into consideration, the increased thickness of the base provides a much deeper lodgment for the fixing solution than was the case with the single-weight papers, and therefore the washing must be more thorough. Besides this, the heavy weight and stiffness of the prints preclude their being whirled about in the washing, as was frequently the case in automatic washers. Certain excellent papers are coated with a very soft gelatine, which is easily abraded by the edges of other prints if great care

be not taken in handling, this risk again being increased when the print exceeds cabinet size.

It cannot be too strongly emphasized that efficient washing does not depend upon the quantity of water which passes through the washer, but upon the quantity which reaches the surfaces, back and front of each individual print. There is no better way of ascertaining this than by immersing a batch of prints in some red dye which is easily soluble in water, and then washing them in the way that has been usual with the worker, of course taking no unusual precautions on account of the dyeing of the prints. If at the end of the prescribed time the prints show no sign of the dye, the method is satisfactory, but if some prints are clean and others show patches it may be assumed that a certain amount of hypo remains. The common practice of giving two or three rinses and then allowing a tap to flow into a dish in which the prints are in contact will not wash thoroughly, even if a strong flow of water is upon the top print for an hour. The only efficacious way is to lift each print separately from one dish to another filled with clean water, this being done at least six times at five minutes' intervals. A recent test with Kodak Royal paper showed that a dozen 15x12 enlargements were perfectly washed in this way, as proved by the usual permanganate test.

The permanganate test may be made in such a way that it becomes illusory; that is to say, too strong a solution may be used, with the result that it does not become decolorized by a small trace of hypo. The permanganate solution should show but a very pale pink tint when viewed through a measure an inch in diameter; only a small quantity, say one ounce, should be used, and the last drippings from the print (not water taken from the dish) should be tested. Unless quite a large quantity of hypo be present the solution will not change color instantly; a minute or two should be allowed for the action to take place.

It has been noted by more than one printer that brownish-black prints suffer more by prolonged fixing than do the older varieties of paper. This is probably due to the fact that the particles of which the image is composed are smaller, and therefore more easily attacked. It is therefore open to question whether too strong a fixing bath is not being recommended by most makers. A few years ago a ten per cent solution of hypo was commonly used for bromide paper. Now double or treble that strength is being prescribed for a more delicate image, with the result that a serious reduction of intensity takes place if the prints are left in for any appreciable time after they are fixed. In a case recently observed it was found on taking two dozen prints out of the fixing bath that several of the earlier ones were so much reduced as to be useless. It is easy to avoid this by so placing the prints in the fixing bath that the earlier ones can be taken out as soon as fixed without waiting for those put in later.

Although the method is known to comparatively few printers, it is easy to ascertain how long it takes to fix a particular brand of paper in any bath which may be in use. The minimum time being known, a safe margin may be allowed without misgiving. The test consists in immersing a slip of the paper in use in the bath in steps, giving half a minute to each and allowing the end to remain dry. Taking a strip five inches long and one inch wide, it is held in the fingers, and the first half inch dipped into the fixing bath for thirty seconds. Then it is dipped half an inch further for another thirty seconds, and so on, until the first slip has been in the bath for two and a half or three minutes. It is then well rinsed and immersed in a solution of sulphide of sodium as used for toning, when the unfixed end will turn a dark brown and the other strips pale brown or buff until the section where fixation is complete is reached, where no brown tint will be visible. It may be worth while pointing out that this reaction occurs when toning bromide prints which have not been properly fixed, giving a brown tint to the high-lights and margins. While it is not recommended to curtail the period of fixing unduly, if it be found that fixing is complete in two minutes. —B. J. P.

The Amateur and His Troubles

Conducted by Sigismund Blumann

Pictorialism for Us Amateurs

When your negative comes out of the developer so that a print from it looks like black midnight just paint a round disk on the sky with white ink and call it "Moonlight". It will fool nobody but you'll get much pleasure out of it and if you have that sort of friends you will also get the praise you crave. Later, in the period of proficiency you'll destroy that negative and become pessimistic about the compliments of your friends.

If, on the other hand, the plate is as dense as Mississippi drinking water and it takes a half hour in sunlight to get a print, call it a "Study in a High Key" and proceed as before. Your syncophants will like it, too.

Motion, out-of-focus, blurs of all kind can be called "Diffused Focus", "Soft Effect", "Impressionistic". Explain the beauties of "Chiaroseura" of "Planes" and of the "Feel". In your set you are now fairly on the way to "Pictorialism". But do not send your efforts to the Salons as yet. You still need to master the Salon Formula. The knowledge of what judges will pass is to be acquired slowly.

While waiting for proficiency be wise. Make some honest to goodness, clear, pleasing pictures of the scenery you enjoy and others may enjoy. Do not abhor a lucky snap of a stream or a woodland bit because it is pretty. It is wrong to enjoy prettiness, but not criminal. And you can always rest in the assurance that later in life you shall, with the aid of a semi-corrected lens and an enlarger, fuzz up, over-expose, and be-devil your cleanest negatives to make a work of art.

Does this sound like a disparagement of the truly artistic Salonists who make pictures, real pictures? Well, it isn't. It is meant to convey to you that all is not gold that glitters, nor all art that displeases. A real picture is not an accident but the product of long study and much assimilated, mellow knowledge. You may have a talent for what is best or you may never be able to rise above making "Just Snap Shots". You can get pleasure and give pleasure by being honest with yourself and to your friends. If you have no knowledge of the principles of art and no time or inclination to study and acquire them, at least do not pretend or dissemble your lacks. Make honest - to - goodness pretties. Only one out of ten thousand know a good picture and nine out of the ten of those selected souls have their better judgment warped by jealousies and selfish motives. The other 9999 will like your work and you will get just as much pleasure as the Master Worker.

If you have the spirit, the urge, the will to do great things, praise the good God for His gift and make the most of it. Aim at the sun, my friend: Aim higher than that.

How I Have Learned To Improve My Films Through Experience
By P. B. Prior

When the professional sets out to improve his plates, and the expert amateur his films, this branch of photographic work is known as retouching. This means, so far as portraits are concerned, the art of being able, with certain pencils, to eliminate shadows, remove blemishes, soften down wrinkles and lighten unwanted lines. To do this kind of thing correctly a good deal of skill is required, and this can only be attained through practice and experience.

As a novice, therefore, I do not aspire to even suggest methods of improving films in the manner just set out, but I do know there are some things which the beginner can manage with success, if he is sufficiently interested in his efforts to wish to work up his negatives in order to make them pass muster. The many "tips" which I now find so valuable in a small way I have acquired through perseverence and

personal experience, and a refusal to be deterred by failures. For the many textbooks recommended I found confusing and my expert friends never seemed to understand the many, silly little errors made by the very new worker, although it is just as likely that they had experienced them themselves in their novice days. So that since the very commencement I have passed through the various stages of "finding out", and am now in the happy position to be able to say that I am up to the Textbooks, as it were.

The average worker, as a rule, is apt to be slipshod, and to think that a film should stand as it is. He does not worry his head about defects, which explains away in the airiest of fashions. Even in my novice days I found it ever so much better to concentrate on the film itself, rather than leave too much work to do on the finished print. There is no comparison regarding the efficiency of the two methods. By looking through a film it is easy to see where the faults lie. For my own part I always have by me a supply of the cheapest sun printing paper I can get, and use this for making what I call "rough proofs" on. Unless it is necessary to see the whole picture I usually cut small pieces of the paper, and make positives of just the important parts. Then, after fixing the print in hypo in the usual way, and letting it dry, I examine it carefully. If the image is not clear, and has too many glaring faults, I destroy the film altogether if, on the other hand, it is worth preserving, I compare the faults on the print with those on the film, and set to work to make what improvements I can on the latter.

Very often on prints you may notice a series of irregular dark marks some quite black. These are almost impossible for the beginner to deal with on paper as, owing to their density, it is a bit of trouble to cover them up. If they are left they are disfiguring, and show evidence of carelessness. These spots must be dealt with on the film itself. If you have no retouching desk you will have to hold the film against a clean glass window. You will then be able to locate the trouble. You will find a series of pin holes of varying sizes very often in most prominent places. If these holes are filled in on the film they will show quite white on the print, when they are easily colored to match the rest. From most points you can buy the proper spotting medium. This costs about 1/3 a bottle, and a small brush is included. Take the brush, make the point as fine as possible and just dip it into the medium after well shaking up. Then with the greatest care fill in the pin holes with a series of the tinniest dots. If the hole is a large one do not attempt to fill it in at the one spotting, but make two or three as required. The medium dries almost immediately, and as it does not run it is easy to handle. If, however, your hand happens to shake, and the medium breaks bounds, it can be wiped off with a damp rag and the work begun again. I can also recommend the Eastman Spotting Colors. These are little Palattes, each with a separate color, black, blue, white, and sepia, and practically any combination of color suitable for photographic purposes can be made with their help.

It is wonderful how you can improve your films by this method, which is simple in the extreme. A small patch of sunlight in the wrong place, a tiny branch of a tree growing, apparently, out of your sitter's head, or an ugly post spoiling the harmony of the landscape, can all be carefully spotted and make to look like something else. It is most interesting to compare your first proof from the original negative, and then your second from your "spotted" one, and note the difference. You feel then that your time spent has been well worthwhile, and the result will be worthy of distributing amongst your friends. In conclusion, take care of your films. You can buy a storage album for a few shillings, and this being all numbered and indexed enables you to find each film the moment it is wanted. Nothing is more unworkmanlike than to get your films all mixed up, or to have them scattered about the house. It takes a good deal of patience to put them in order when once this has happened, and perhaps the ones you like best of all, and from which you wish to make some further prints, may never come to light. Even if they do it is most likely they will be damaged.

The Camera Craft Competition

This proposition seems to have so favorably impressed our readers and so many letters are coming in that it might be well to speak here of certain doubts that have been expressed, and, too, certain questions may be answered forthwith.

There are no blanks. Your name and address on the back of each and every print you submit are the only entry blanks required.

No prints shall be returned. The name of every entrant will be published, this constituting our acknowledgment of receipt. If your name does not appear your prints were not received.

No professionals or Salon aspirants are invited and when we know the facts, prints sent by such shall be rejected. The object of this competition is to encourage the out-and-out amateur to better work and offer him a place to show what he can do and to see what others in his class have done. It is a chance for those who find no welcome on Salon walls and who do not make pictures for pay.

The judges shall be selected with the utmost care and shall be hampered in their free judgment by no influence or circumstance. They shall, however, be required to abide by the Camera Craft Point System. Their judgment shall be final.

We are making this the freest competition ever conducted, with less bother, fewer rules, quite without formalities; and the prizes are worth while. In return we ask to be exempted from the expense and nerve waste of keeping books, repacking, remailing, and correspondence on this subject.

You need not be a subscriber. Just write your name and address on each print and mail with the caption "Competition" on the envelope or wrapper. The prints will be judged, the winners reproduced, the prizes promtply sent, and then on to the next month's competition.

Twelve competitions a year! And a final competition in which the winning prints are judged for the Camera Craft Silver Cup. It couldn't be made simpler, could it?

One word of warning—send your best. A sheet of paper is not so costly but that you can waste it (if you call it wasting) on the chance for a silver medal, a fountain pen, or long periods of subscription. We deserve your best and your fellow readers are entitled to no less. You would not care to see any old thing on the pages of this, your magazine.

Come on in. The water's fine and you'll have a numerous company.

Club News and Notes

Club Secretaries and Others will oblige by sending us reports for this Department

FORTHCOMING EXHIBITIONS, 1925

Seattle Camera Club. First Exhibition of Pictorial Photography to be held in the Seattle Japanese Musical School, Seattle, Washington. Dr. K. Koike, 422½ Main Street, Seattle, Washington. From April 11th to 13th. Closing date for receipt of prints March 25th.

April 13th to 25th inclusive, 1925—Second Annual Exhibition, Bridge of Allan and District Photographic Society. Scottish Photographic Federation. John Drummond, Jr., The Studio, Bridge of Allan, England. Closing date March 30th. No entry fee in certain classes.

Bradford Photographic Society. An exhibition of photographs will be held in Bradford this year, May 23rd to the end of July. Closing date not given. Address, Walter Bartle, Honorable Secretary, 48 Newport Road, Bradford, England.

May 15th to June 15th, 1925—Pictorial Photographers' of America, address John H. Kiem, Chairman, Art Center, 65 East 56th Street, New York City, New York. Closing date for reception of prints April 18th.

June 20th to 27th, 1925. Java, Dutch East Indies International Exhibition of Photography, E. J. G. Schermerhorn, secretary, Boengsoeweg 50, Bandoeng, Java, Dutch East Indies. Closing date for entries June 1st.

Photographic Activities at the Brooklyn Institute

The one-man exhibition at the Brooklyn Institute during February was of the work of Nicholas Haz. Mr. Haz is a portrait painter turned photographer and his work reflects his artistic training and study, particularly in the treatment of shadows in portraits. This was noticed in "The Picture Hat" and "Frania," two charming studies of large heads with shadows, deep but full of detail and almost luminous in quality. One very striking head, "Olga Barabini," had strongly contrasting light and shade with very few half-tones. Among his portraits of men were noticed "Charles A. Wagner" and an unusual study of the late George Bellows in his studio with an easel and frame. Other pictures included some dancing figures, some lively children, an interesting character study of a Texas Ranger who looked like a Spanish bandit, and "Greetings Ladies, Greetings," a clown in theatric pose. Mr. Haz spoke on composition before Miss Lauffer's class and suggested some different angles in his point of view. He dwelt most particularly on simplicity and maintaining a center of interest in composing a picture, and suggested ways of emphasizing this center of interest. Afterward he demonstrated his ability as a critic by criticising prints submitted by the class.

Mr. Zerbe's class had a Sunday portrait session, and had good opportunity to use the new artificial lights whose construction he has demonstrated to them this winter.

The Newark Camera Club

News about home from a far part came in the form of notice that our townsman W. E. Dassonville had exhibited over thirty of his pictures on the walls of this club. We have seen the Dassonville prints and have admired many of them, have marvelled at the technique of every one of them, and been deeply impressed with the marvel of an artist, in these days who can be materialist enough to make his own paper, as Dassonville makes Charcoal Black. It has not been done since the days when artists ground their own pigments, expressed their own oils, and bound their own brushes.

California Camera Club

The good work goes on. Program follows program and interest is maintained. During March an exhibition of the work of Joseph Petrocelli. Wonderful pictures, well hung. On the 8th a hike down Cataract Gulch. A moist undertaking as earth and air were sodden. On the 11th, W. E. Dassonville demonstrated on his Charcoal Black Papers by printing from negatives he made at the previous "Portraiture" demonstration; a whist party on the 17th; an intensely interesting talk illustrated by motion pictures made en route by the speaker, George F. Belden, which gave new views of the Panama Canal and environs; an outing to Phoenix Lake on the 2nd and a dance on the 24th. The latter events are to occur after we go to press so we speak of them as in the past by courtesy.

As a very inactive member of this Club we still hold an enthusiastic loyalty to it and are proud of its achievements. In its officers and the members who do take an active part the body is most fortunate. A Camera Club is not merely a thing of choice, of opportunity, but when it functions as does the California Camera Club, it is a necessity to photographers and an asset to the community.

Buffalo Fine Arts Academy

The Albright Art Gallery must always associate itself in the minds of photographers with that noble group of pictorialists at whose lead Porterfield will remain though himself is quiescent these days.

As an example of what this institution is doing and has done we enumerate a few of the events of the short month of February:

An Exhibition of the work of the eminent Jugo-Slav sculptor, Ivan Mestrovic; another exhibit of the sculptures and drawings by Cecil Howard; the application of a booklet memorializing an exhibit of the work of Max Bohm; and several social functions.

Without having resigned her place as the most profitable market for artists, America has outlived and refutes the old contempt held for her as a "Crude and inappreciative shopper". We are buying as much as ever, but no longer the lesser stuff.

The Pittsburgh Salon

This particularly outstanding annual event opened on the 3rd with 334 prints hung and about 16 per cent from California. The general average was remarkably high and some noticeable oddities attracted the attention of the sophisticated. One of which is that John Paul Edwards is credited with six Bromoils, a process which we understood he held in something like contempt. Goetz who has been, in certain times, as voluminous as great shows but one print. Fred R. Archer, stronger than ever and with the criticism of Movie influence hanging over him like a Damoclean sword puts his critics to rout by not only making his pictures out of his head, like a true artist, but in most cases creating the scene and the characters on his kitchen table. Can anything farther removed from the Movie set be conceived? No scene painter or electrician helps him. What shall the carking critic have now to devise into an epigram?

Kales comes into his own once more: His own which waits upon his wilingness to reach out for it. He shows five prints:

These are but random mentions. A review of the show will probably appear in a forthcoming issue. In the meanwhile, we refer our readers to that Blue Book of Photographers, The Twelfth Annual Pittsburgh Salon Catalog.

The Art Center

Regularly the Bulletin of The Art Center of New York City comes to hand, and regularly we envy the residents of the most crowded, dirtiest, noisiest, and most insulated city in the world (where we were born, be it known) its advantages.

We know the old town from river to river, from river to sound, and moreover, we knew it when lower Fourth Avenue was the Bowery and Riverside Drive was Butchertown Row. We knew it and loved it not, as we know it and love it not. But as the diamond is found in an ugly matrix so where the taint of the Bronx and the effluvia of the Five Points poisons the air, may be found many centers where the finest things in life are crystallized and art thrives and shines in its matrix of erotic, exotic, miasmatic matrix.

Dear old Greenwich! Not the pseudo Bohemia manufactured for the out-town sucker, but the green shuttered brick houses with mansard roofs and dormer windows, the little stoops and cast-iron rails, the fan transom and door windows. Spots where sentimental souls love to wander of an evening and think better things.

This Art Center of which we started to speak and from which we wandered so far is farther uptown but it has carried the real atmosphere clear up to 56th Street. There live the Muses of Graphic Arts. From there comes the monthly Bulletin that keeps us in touch with men and things worth knowing. Be there amongst our readers any who can catch the fragrance of an acre of sweetness from the scent of one little violet, let them read the Bulletin, from which they may get in odd mentions and chance words, with a name now and then emblazoned on scrolls, a touch of the spirit of Art, in the abstract and in the real.

Fort Dearborn Camera Club

Of interest to the devotees of pictorial photography in Chicago should be the steady growth of the Fort Dearborn Camera Club, of 136 West Lake street. Realizing the need of another camera club in Chicago, last Spring a few pictorialists got together and organized this club. Since then the membership has steadily increased, having outgrown the former smaller quarters and 'twill only be a short time until still larger rooms will have to be procured. The aim of the club is to eventually have one of the biggest and best in the United States.

A most interesting program has been arranged for the coming Friday evening meetings. Experts in the different branches of the photographic art will give lectures and demonstrations of both the technical and artistic phases of the subject. An open invitation is extended to all interested to attend the Friday evening programs, beginning at 7:45. If past programs are any criterion of the ones to come, such as avail themselves of this invitation will be amply repaid.

Note

Tell your members of the Camera Craft Print Competition.

Notes and Comment

The Automatic Ansco Camera

This superlative outfit is no longer new but we had the self-winding camera in our own hands for the first time yesterday and realized in practice the wonderful addition the Ansco Company had made to the myriad of hand-cameras. For all our assumption of knowledge and experience we, too, have wasted many a length of film by forgetting to turn for the next exposure or by missing the number and turning too far. The self-winder automatically turns the film after each exposure just far enough. It takes the last element of mischance out of amateur photography. Nor is the feature named the only merit of this firm's products. It is a pleasure to commend honest goods into which are put craftsmanship, beauty, and integrity.

Wellington Anti-Screen Film

As a natural consequence of the unprecedented demand which the Wellington Anti-Screen Plate has won for itself amongst plate users, Messrs. Wellington & Ward set themselves to produce a roll-film incorporating the Anti-Screen emulsion. This film was introduced last year and the demand has exceeded their expectations.

The Wellington Anti-Screen Film is an isochromatic film, but unlike an ordinary isochromatic film, is capable of giving an exceedingly fine rendering of the greens and yellows without the use of a light filter. Ralph Harris & Company, 26 - 30 Bromfield Street, Boston, Mass., are the U. S. Agents for the manufacturers and will send postpaid a sample roll at regular list prices of films, plus 5c per roll.

The Latest Wollensak Trade Booklet

We have had peremptory orders from Mr. Williamson not to mention this valuable occasional booklet in our columns as it is meant only for the trade and too many laymen have been writing in for it. Well, we are willful and rebellious: For two reasons—every live dealer reads Camera Craft and so the subject is pertinent and well placed, and the public who buy the products of the Wollensak people can only profit and gain a deeper confidence in those articles by reading the bright, honest way in which the firm induces its distributors to stock and sell for the benefit and convenience of the ultimate consumer. If any dealer anywhere finds he has not been properly circularized or his copy of "Lensology and Shutterisms" has miscarried we advise him to write and insist on getting the booklet.

Photographische Rundschau

With unfailing regularity this German Amateur Magazine comes to hand and impresses us with a sense of the surviving instinct of the German for neatness, thoroughness, and minutae. The Editor seems to be able to get the greatest scientific authorities sufficiently interested in the needs of the amateur to induce them to write on fitting subjects in a fitting way, and while the illustrations in some sort of offset or chalk-plate process should not please our clientele as well as the halftone fine screen we use, they are very fine in their way and carry an idea of the artists' intentions.

Eastman Publishing Department

We wonder how many in and out of the trade realize how much this immense concern does for the betterment of the science and art of photography which never reaches popular attention and from which their only gain can be by a general good to all. For instance the periodical reports of its Scientific Research Department which have become standard authorities here and abroad, leaflets covering particular subjects of manipulation, and those invaluable monthly periodicals, Our Salesman for the trade, Studio Light for professional portrait photographers, and Kodakery for the amateur.

New Lens Broadside

The Wollensak people are certainly unstinted in their printed matter and it is all good. By good we mean that it supplies the recipient with useful information, is artistically conceived and well printed. Their latest broadside "Lenses and Shutters" should be in the hands of every prospective buyer of objectives.

Amateur Finishing Equipment

G. Gennert, Inc., have issued a catalog devoted entirely to supplies and equipment for the use of Photo Finishers. We never dreamed so much had been done and such a variety of mechanism had been put on the market to help give us perfect negatives from our over, under, light-struck, and motion snap-shots. If invention goes much farther the slogan will soon be "You buy the Camera, We do the rest." Every Photo Finisher should immediately put himself in possession of this catalog.

J. W. Beattie on Tour

This enterprising manufacturer, photographer, and generally good fellow is traveling up and down the coast that he may maintain a closer contact and take better care of his customers. That such a course is not only good manners but better business is proven by the popularity of the Beattie Lights.

Hartsook is the latest of the big portrait concerns who have adopted and are standardizing in Beattie products. This making the second of the chain concerns taking the step within a short time.

Mr. Beattie will further endear himself to the profession when it is known that he has co-operated with the P. I. P. A. in making it possible to offer as a first prize to that district association or branch organization which obtains the most members, one of his Maxima Lights. The plan is that the member within the winning body who has turned in the most members is to own the light.

A New Form of Bromoil

The Autotype Company, Ltd. of London, has perfected a new method of bromoil which bids fair to revolutionize the present procedure, and for which great advantages are claimed. The point of difference lies in that, in place of inking up the original bromide enlargement, this enlargement is used as in the Carbro process, to produce a raised image in gelatine on the surface of a sheet of transfer paper, which becomes the basis of the inking. As this oil transfer paper can be made of a standardized gelatine, especially prepared to give the necessary relief in place of the quite various gelatine surfaces met with on different bromides, a marked advance in standardization of results is gained. Such a gelatine may be specially adapted for transfer. Another advantage is that when the inked surface is not re-transferred, reversal of the negative is not necessary. Our readers are directed to the pamphlet published by the Autotype Company, called the "Oil Pigment Process", which will give them full directions.

Pinkham and Smith Lenses

Lenses of all sorts working at every aperture under a variety of names have been on the markets and keep coming in phalanxes, yet the reliable objectives for taking and enlarging which the above firm have marketed for a decade still hold as favorites with a large contingent who from their standing in the profession and amongst the advanced pictorialists would seem to be authorities.

The Wolfe Artistic Lenses are new and not as well known as they deserve to be. As an ultra effective way to pictorialism at a very moderate cost we can commend them and advise the reader to familiarize himself with them, as in fact, with the entire Pinkham and Smith line.

Wollensak Auto-Memo

Every photographer own an automobile. The professional must have one, and the amateur has one whether he must or not. Comes a firm of such established standing and so well known to our readers that their very name carries a guarantee, and offers something not photographic yet for the above reason of interest to photographers.

From the circular — which we advise every reader to request of the makers— we learn that the Auto-Memo reminds when to change the oil, and when to fill the gas tank. If it does that it is worth ten times the price asked. The thing complete is listed at $3.00. We permit the cut to visualize the neatness and compactness to the interested prospect.

Our Book Shelves

The Pictorialist

The second number of this doubly welcome gem in the mine of photographic journalism is to hand. Long may it live and grow. It has more than justified its existence as the Editor modestly states in the Preface. We affirm that it has justified a place for itself in the heart of every pictorialist who loves photography, for what he can give to it, as well as get, and who loves every fellow dilletanti and companion artist with the love of kindred soul and untainted, unjealousied emotion.

The little magazine is as optimistic as a sunbeam: It boasts of nothing; Promises nothing; Pretends nothing. It just is. And to us it is a great deal.

Forman Hanna, who helped judge the 1924 Los Angeles Salon speaks pleasantly of his experience and the show. It is quite an article, partly a review and partly a dissertation. All good stuff. It fills the entire issue.

Our commendation should have begun with the cover. A design that does honor to the artistry so richly endowed upon the Stick family. We know who conceived that cover and we shall not tell, but we do hope Mrs. John C. Stick may give us more in the future.

Photographic Literature

Probably no profession, or pastime, or avocation, patronizes its literature less than the photographic. Men interested in Golf generally have quite a library on the subject. Women addicted to music not only have much sheet music but a collection of biographs, commentaries and such. But even the most enthusiastic photographers are content with one or two books and are content to let the matter go at that. Yet a wealth of profitable and interesting reading matter is printed for them.

We recently received two catalogs of photographic literature and the subjects made us quite excited. Our own library numbers several hundred books devoted to the various technical, historical, and biographical subjects of photography. These friends have beguiled many an hour for us when fiction cloyed. They have helped us answer those of our readers who write in their troubles.

The catalogs of which we speak are issued by Tennant and Ward of New York, who will ever be loved as the publishers of the Photo Miniatures and American Photographic Publishing Company of Boston. We hope every reader will write for the lists and get the good that comes, even, from reading the titles.

The Latest Photo Miniature

The title is "The Technique of Portraiture," with a qualifying caption, "A practical discussion of photographic portraiture from a technical viewpoint. Its essentials: Likeness, psychology, and personal reactions, characterization; posing and lighting; lenses, sensitive materials; exposure and development; illustrated."

A full and comprehensive title which the text and pictures fulfill. We have enthused over these little blue covered books before this, and with every new issue we feel the impulse to try and say in words what we think of the men who conceived, achieved, and persisted in carrying on through so many years a consistently good program. Some day it may be our pleasure to meet Mr. Tennant, and then we shall tell him to his face what we think without being accused of giving away advertising.

Let every portrait photographer and every amateur who takes an occasional photograph of his wife, child or neighbor study this No. 195 of the Photo Miniatures. Study, we say, not merely read. It will repay for time and concentration.

International Photographic Association

OFFICERS OF THE I. P. A.

F. B. Hinman, President, Evergreen, Jefferson County, Colo.

Louis R. Murray, Chief Album Director, 927 Ford St., Ogdensburg, N.Y.

E. A. Mueller, Special Album Director, P. O. Box 20, Newark, N. J.

John Bieseman, Director Post Card Albums, Hemlock, Ohio.

Lovic Meredith, Director Stereoscopic Division, Rupperttown, Tenn.

ALBUM DIRECTORS

Eastern Division, No. 1: Under the direction of Franklin Gray McIntosh, Album Director, 1520 Liberty St., Franklin, Pa., Henley H. Hall, Secretary, 511 West 32nd St., Richmond, Va., comprises New York,, New Jersey, Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, Delaware, Virginia, West Virginia, Kentucky, Indiana, Ohio and Michigan.

Western Division, No. 2: Under the direction of Allen Young, Room 413 Claus Spreckels Bldg., San Francisco, Calif., comprises California, Oregon, Washington, Idaho, Nevada, Utah, Montana, Wyoming and Colorado.

Southern Division, No. 3: Under the direction of Frank Reeves, Stamford, Texas, comprises Florida, Georgia, North Carolina, South Carolina, Tennessee, Mississippi, Alabama, Louisiana, Arkansas, Oklahoma, Texas, New Mexico and Arizona.

Northern Division, No. 4: Under the direction of Leonard A. Williams, 622 Second Avenue, St. Cloud, Minn. This division comprises Illinois, Wisconsin, Minnesota, Iowa, Missouri, Kansas, Nebraska, North Dakota and South Dakota.

NEW MEMBERS

5398—H. E. Roberts, Box 104, Sanger, California.
Up to 6x8, mostly 4x5 and 3a of High Sierras, California Big Trees, Waterfalls, Lakes, etc. I desire to exchange for Pictorial landscapes, anything beautiful or out of the ordinary. Class 1.

5399—B. W. Johnson, 113 W. Bridge, Owatonna, Minnesota.
Class 3.

5400—Joseph A. Ramos, 81 W. 124th Street, New York City, N. Y.
Class 3.

5401—Harry C. Wurtzel, Dysart, Iowa.
5x7 and Post Cards of Commercial and Farm Views. I desire to exchange for Commercial subjects and viewe of mountains, parks, cities, machinery and flowers. Class 1.

5402—Harry J. Hemmerle, 1624 W. Glenwood Ave., Philadelphia, Pa.
Prints up to 8x10 of landscapes and portraits. I desire to exchange for landscapes, some portraits and enlargements and post cards. Class 1.

5403—Henry Hustedt, 47 R.F.D. No. 2, Galva, Iowa.
3¼ by 5½ prints. Class 1.

5404—Ormison O. Hilborn, R.F.D. No. 4, Ionia, Michigan.
4x6 to 5x7 of Nature studies, Landscapes and some genre. An aim at the Pictorial. I desire to exchange for views, portraits, studies, in fact, anything where beauty is expressed. Class 1.

5405—Earle R. Starkey, R. R. No. 2, Richland Center, Wisconsin.
2½x4¼ and 2¼x3¼ of scenes, and local views. I desire to exchange for Marine views, locating especially from West, South and East. Class 1.

5406—M. Ono, No. 1, Kotoshira-cho, Chiba, Tokyo, Japan.
5x7 or larger of bust or full view. I desire to exchange for portraits. Class 1.

5407—Mrs. E. Blackman, No. 63, Manson, Wash.
Class 2.

5408—Alvin T. Rowe, Hot Springs, Alaska.
Post card size of Alaska views, Snow scenes, Summer scenes. I desire to exchange for Post card size, thin paper, subject—Animals or birds. Class 1.

5409—George M. Hargrave, Hilo, Territory of Hawaii, 2½x4¼ or 5x7 or any size enlargement of Hawaiian scenes. I desire to exchange for anything. Class 1.

5410—Wm. Sibeneck, Kalida, Ohio.
2½x4¼ of subjects made known by correspondence. I desire to arrange exchange of prints by correspondence. Class 1.

5411—C. K. Lahman, Lahman Studio, Mt. Vernon, Iowa.
3¼x5½, and 5x7 or graflex action, and pictorial natural scenery. I desire to exchange for subjects as above and portraits or figure pictures. Class 1.

RENEWALS

2001—Dr.C. F. Meachem, Bellows Falls, Vermont.
Class 2.

3254—Vernon Hutchins, 39 Academy Square, Laconia, New Hampshire.
Class 2.

3852—J. W. Jeffers, Frankfort, Kentucky.
Pictorial landscapes, genre, and historical studies, size from postcard size to 5x7 and enlargements 8x10, for same. Class 1.

3905—Hans Bothe, P. O. Box 372, Prescott, Arizona.
Up to 5x7 of landscapes, genre, prints and lantern slides, colored and uncolored. I desire to exchange for lantern slides, all kinds of pictures of undraped studies, only. Class 1.

4965—F. M. Beckett, 101 Cinnabar St., San Jose, California.
Class 2.

5061—Carl Kruger, Mossbank, Sask, Canada.
Class 2.

5086—Emmet K. Emslie, 2109 Bagley Street, Flint, Michigan.
3¼x5½ of general subjects, Grand Canyon, Cliff Dwellings, Lakes, Nature, stereos. I desire to exchange for anything good and of interest. Stereos. Class 1.

5295—C. W. Baker, P. O. Box 455, Waynesburg, Ohio.
Class 2.

CLASSIFIED ADS

A Service Department for readers. No regular business advertisements accepted. Position wanted ads inserted once free. Other ads, such as For Sale, Wanted, etc., four cents a word with a minimum charge of one dollar each insertion.

These advertisements MUST BE PREPAID.

BARGAINS

Lenses and Cameras

Before you buy tell me what you want. If you want to exchange or sell tell me in first letter. YOU WILL BE SURPRISED AT MY LOW PRICES. Just one of my many bargains: 3A Kodak Special with range finder, etc., fitted with B & L K. A. f:6.3 lens Optimo Shutter, new combination back and holder, case. Cost $88.00 my price $42.50; money back if you want it.

O. T. MAHANAY

2409 McGee St. Berkeley, Calif.

STUDIOS FOR SALE

Partner who understands kodak work wanted for Summer resort. $500.00 will handle it, doing good business. Owner's third year, other interests takes part of time. N. E. Johnson, care Bardell Art Printing Company, 115 7th Street, San Francisco, Calif.

Ground floor studio on main street of Klamath Falls, Ore. Town of 8000 population. Business of Portrait, Commercial, Kodak Finishing and Framing, averages $1000.00 per month. Invoices about $4500.00. Fine collection of scenic negatives. Sell at invoice. Stinson Studio, Klamath Falls, Oregon.

Studio in Central Utah, railroad town surrounded by nine coal camps, all within five miles; combined population 6000. Other business demanding my attention, and my eyes are going bad. $300.00 will handle it. Good place for a young man. Address M. J., care Camera Craft, 703 Market St., San Francisco, Calif.

Paying studio in hub town Sacramento Valley. Population 8500. Cash bargain. Address E. C. S., care Camera Craft, 703 Market St., San Francisco, Calif.

STUDIOS WANTED

A good ground floor studio in a large town. Willing to pay the price providing it is a good business location. Stirt's Photo Studio, 244 E. Federal St., Youngstown, Ohio.

OUTFITS FOR SALE

Ica, Jewel, 5x7, as good as new, 4 plate holders, Distar-lens and Carl Zeiss Tessar lens, F4.5, Compound Shutter, Crown tripod No. 1, leather case. Will sacrifice this $250 outfit for $150 cash. William E. Thorne, 1047 Ventura Ave., Berkeley, Calif.

My almost new Eastman camera No. 2, 5x7, F4.5 lens, carrying case, tripod, etc. Cost $152, sell for $100. Am sick and need money, act quickly. Ellsworth Price, Box 251, Castle Rock, Wash.

Vest pocket autographic kodak special (size 1⅝x 2½) F7.7 Anastigmat lens; like new with leather case, $10.00. Victor Coohon, 226 E. Penn Ave., South Bend, Ind.

5x7 Press Graflex B & L 1C Tessar 4.5 lens, cost $240, sell for $138. 11x14 Enl. camera 48-inch bellows, $75. Collinear Anastigmat lens 6½x8½ Auto Shutter, $75. Gale V. John, General Delivery, Cleveland, Ohio.

Parallax enlarging lamp 8x10 $7.50, Electric Pako drier in first class condition, $115.00 F.O.B. here. Stinsons Studio, Klamath Falls, Oregon.

5x7 Reversible back, Century No. 2, Series 11 Turner Reich Triple Convertible Anastigmat F6.8, new compound shutter. Six cut film holders, leather carrying case. Cost $125 will sell for $60. Address L. C. S., care Camera Craft, 703 Market St., San Francisco, Calif.

Latest Auto Graflex Junior with Kodak Anastigmat lens F4.5 with one plate holder and Graflex roll film holder. All like new and perfect. Value $73.50; first $45.00 takes the outfit. J. W. Easterday, 1379 Sutter St., San Francisco, Calif.

One 5x7 Bausch & Lomb Zeiss Tessar lens Series 11 B, F6.3 in Volute shutter, $45. One 5x7 Bausch & Lomb Planatograph lens F8 in Kodak Automatic shutter, $7.50. Both lenses like new and in perfect condition. Geo. M. Gerhard, 313 Section St., Mt. Vernon, Wash.

One set Bausch & Lomb Convertible Protars (D Set) in leather case. List price $256.00. This set is nearly new and will sell for half list $128.00. Address B. D., care Camera Craft, 703 Market St., San Francisco, Calif.

Bausch & Lomb 5x8, F.4 Portrait, Diffusing back lens, Iris Diaphragm, $30.

¼ Size Darlot for Enlarging or Projection, $5.

No. 3 Gray Stigmat Wide Angle in Autex Shutter, $35.

Goerz Celor No. 2 F.4.5 in Koilos Shutter, $40.

Ernemann Motion Picture Anastigmat F.3.5 Spiral Focusing Mount, $20.

17x20 Seneca Portable Camera, Extension Bed, Plate Holder, Carrying Case, Tripod, Used three times. Every article in perfect condition.

F. E. SLOCUM, 404 Wheelock Bldg., Peoria, Ill.

Voigtlander Reflex Boxform 9.12. Voigtlander F.4.5 18 cm Lens, 3 Plate Holders. Leather Case $55.

Tropical Model 7 Double Teakwood Plate Holders. 9x12 cm Carl Zeiss F.4.5 15 cm Focusing Mount $100.

Mentor Folding Reflex 10 by 15 Carl Zeiss F.4.5 16.5 cm Focusing Mount, $100.

Mentor Box Form Reflex Focal Plane Shutter 18x24 cm, no Lens, 6 inch extension, 2 Double Plate Holders, $100.

Kawee Thin Model Carl Zeiss Lens 15 cm. in Compur Shutter Film Pack Adapter, $60.

"Used Camera," 10x15, Double Extension Carl Zeiss 15 cm Compur Shutter, $50.

Also other Carl Zeiss Lenses.

BIRKIN, 535 East 78th St., New York

Vol. XXXII No. 5 MAY, 1925 Price 15 Cents

CAMERA CRAFT

MAY BLOSSOMS H. LANCASTER

SAN FRANCISCO CALIFORNIA

We Can Do It
and
Do It Better

DEVELOPING
PRINTING
ENLARGING
any size

for Engineers
Contractors
Scientists

WE WANT TO MAKE CONNECTIONS
with a few more Photo-Specialists who desire and must have especially careful work.

R. J. Waters & Co.
PHOTOGRAPHERS
COMMERCIAL - - - INDUSTRIAL
717 Market Street San Francisco

Why not sell the SILVER in your Hypo Bath?

We refine and purchase such silver from waste solution precipitates.

If you don't know how to precipitate waste Hypo write us for full directions and precipitating agent.

You might as well get the extra money.

Ship direct to

WILDBERG BROS.
Smelting and Refining Co.
OFFICE:
742 Market Street, San Francisco
Plant: Butler Road, South San Francisco

FOR ALL CAMERAS

"Dear Mr. Harvey: New York City
After trying practically every Exposure Meter in every part of the world, I finally stumbled on yours, and it works right and is the only one that always gives exact results. Thank you, Mr. Harvey. I only paid $2.00 for it and every time I look at my plates, I feel I owe you money. Sincerely, G. S."

YOUR DEALER OR
BURKE & JAMES,
Manufacturers
425 South Wabash Avenue
CHICAGO, ILL.

WRITE

for lists of Platinotype, Palladiotype and Satista Papers, and for enlargements and contact prints on bromide and chloride papers, finishing, etc.

Willis & Clements, Inc.
604 ARCH STREET
PHILADELPHIA, PA.

THE CAMERA HOSPITAL

Wm. F. Peters, *Proprietor*
WE REPAIR, BUILD, AND REMODEL CAMERAS AND KODAKS
Bellows Made to Order, Lens Fitting, Precision Machine Work
Rates to Dealers. Mail Orders Given Special Attention. All Work Guaranteed
717 Market St. San Francisco Sutter 6369

Save Your Money By Clubbing Your Subscriptions

Let us quote you prices on any combination of magazines you desire

CAMERA CRAFT PUBLISHING COMPANY, 703 MARKET ST., SAN FRANCISCO, CALIF.

YORK MINSTER

RANALD RIGBY
F. R. P. S.

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXXII MAY, 1925 No. 5

Ranald Rigby and His Work

Illustrated by Reproductions from the Rigby Prints

RANALD RIGBY
Photograph by Ralph Jones
St. Annes-on-Sea, England

Our One Man Show this month brings to our readers a wealth of pictorial material that will further tie their affections to the English enthusiasts who, in their solidly conservative way, preserve the best traditions of art and photography. Among them, none has better united art and photography than Ranald Rigby, a busy man who finds the leisure hours to better the world with his creative faculties.

It has been our policy to carefully abstain and determinedly resist entering into hair-splitting analyses of pictures that carry their own meaning, the beauty of which needs no extolling, and the merit of which lies not in the lens used, the means of production, nor the apertures or length of exposures. With every detail duplicated in the hands of the less gifted, pictures might not result: So why the customary harrowing data?

The pictures are before you. That you may know something of the man who made them we print information given at our request. Could we reproduce the several personal letters we have received from Mr. Rigby the reader might form an even higher estimate of his geniality. In that he is another of our British friends we rejoice and are proud.

In Reply to our Questions

I have been interested in Photography for many years, but in 1915 I joined the Manchester Amateur Photographic Society of Manchester and became more interested still, in fact the following year I was elected to the Council. In 1919, I joined the Royal Photographic Society and in 1922 was elected a Fellow.

GLASS RANALD RIGBY

I have specialized in lantern slides for which I have received many plaques, medals and certificates, and in the Amateur Photographic Annual Lantern Slide Competition, which is the largest of its kind in the country, I have received several silver plaques and many certificates.

I have also done a fair amount of color photography and have had examples exhibited at the Royal P. S. exhibition for several years. In 1922, when Mr. Soloman J. Soloman, R. A., opened the Royal Exhibition he spoke of my three flower studies in the window against the light. I have also the Birmingham Society's silver medal for one of these, viz. "A Study of Poppies."

I have been a member of the Manchester Microscopical Society for many years and I have taken photomicrographs, which have been accepted

SAND DUNES RANALD RIGBY

and hung at the Royal Exhibition for several years running. This year I had two in, one of them being reproduced on page 482 in the Royal Journal, October Exhibition Number, but the reduction from 25 to 4 diameters has lost the beauty and delicacy of the original.

I had a picture of a polar bear (recently taken) at the R. P. S. exhibition, 1924. It also won second prize last month at the Glasgow Exhibition in the natural history and scientific section.

As regards pictorial work you can judge for yourself.

The Amateur Photographer asked me to write an article on still life and reproduced several of my prints in the November 21st, 1923, issue. They also reproduced the Gateway St. Johns in the November 7th, 1923, issue, but this came out rather dark.

Camera Craft, while a home friend, is very remote as a physical actuality and I shall not be able to see proof but knowing its standards from what they have achieved in the past my mind is at ease and I expect nothing but pleasure.

"York Minister" was accepted and received H. M. at New Westminister. "Peterborough Cathedral" was accepted at New Westminister B. C.

MY LADY'S PLEASAUNCE — RANALD RIGBY

"Glass" was exhibited R. P. S.; also London Salon. "Old Pewter" was exhibited London Salon. It also was exhibited at Paris Salon. "My Lady's Pleasaunce" was exhibited London Salon, and at Paris XIX Salon. "Gateway St. Johns, Oxford," was exhibited at the London Salon. "Margery" was awarded the plaque for the best picture of the year in the Lancashire and Cheshire Photographic Societies' Annual Competition.

The others like "Sand Dunes" have been exhibited in many English exhibitions.

I generally use a one-quarter plate Reflex Camera and soften my pictures during enlarging. The papers I prefer are of the chloro-bromide type such as Kodura, Verona, Vitegas de Luxe. Occasionally Transferotype which I usually use on Vellum, and I make a point of using the longest focus lens I can on the subject being taken. The plates I prefer are the Antiscreen type and also Panchromatics usually developed with Pyro-soda.

The data and minutae are given, not because I harbor any illusions as to using superior methods or of being more than ordinarily discerning but because I feel the reader gains more—if anything—from how I work than from whom I am, where I live, or how I look. In fact the portrait sent was posted upon the editor's insistence that his clientele liked to meet

AN OLD WORLD VILLAGE — RANALD RIGBY

the contributor and the picture-maker face to face. That is rather an unfair advantage since the writer cannot hope to see his readers.

In fancy, howbeit, all of us who make pictorial prints for the love of it and to exhibit, have illusions and one of them is that we shall be liked by our fellows: The context of such an illusion necessarily is that we like them. Which context reads aptly into the text in my case for I do enjoy my audience, always.

So I am hoping the reader will indulge me in the prose of this article—which is not an article at all, but a series of answers to questions asked. It is to be hoped no impression of egotism or conceit shall be conveyed by the frequent first person singular number. It is difficult to comply with an editor's request to write about one's self without resorting to the I. As a matter of fact most of the pictorialists known to me are far less interested in themselves than in the work. It is big enough to swallow the ego.

A RIVER VIEW
ON THE THAMES

Illustrating
RANALD RIGBY AND HIS WORK

Motion Picture Making by the Amateur

By Sigismund Blumann

To the pleasure one derives from the pursuit of a hobby is always to be added the progressive incentives of novelty and surprise. The progress of invention should cease if the public did not encourage its innovations with avid patronage. The trait in humanity that welcomes new things impels civilization on its onward course.

When photography was in its infancy it was a rage. When it settled into an accepted, every day fact, along came Mr. Eastman and made his millions, not out of photography but by the introduction of the roll film and the camera to use it. Motion pictures found an immediate success based on human curiosity. The radio invaded a million homes over-night, one might say.

The lasting quality of every vocation and avocation, however, must depend on its usefulness and innate merit. Photography, motion pictures and radio shall endure because they are good, conducive of good, of pleasure, and of profit. Lacking these qualities they had been a passing fancy and should now be mere items in the annals of the past.

As an amateur pursuit photography owes its perennial vogue, one may say its continual vogue, to a peculiar quality that is found in its creative, artistic, available, and to a degree easily-acquired-skill, nature: And to the fact that it is withal a graphic record-maker of history whether of the nation or the family, of biography, and of sentiment. The pictorialists' art which covers the walls of numerous salons, no more than the parents' pride in their offspring, the desire to remember the old home and to show absent ones the new residence, the snap shot of a favorite place, or of a happy hour and what it brought, keep the camera still as the favorite toy of toys. The golf sticks and the tennis rackets, the baseball, are fine for an hour but they do not last. We grow into and out of games but photography grows upon us and somehow possesses us to the last.

But there come spells of lassitude: Waning interest for a time due to an advancement and proficiency that begets surfeit and then a new camera, or lens, or different papers, developers, or processes come to the rescue and revive the ardor that has given and gives again a pleasure in life and its pursuits. Along this line of thought we arrive at the possibility of your having overfed yourself with pictures of everyone you know, everything you've seen, and will assume you have put the old camera on the shelf pending the revival of which we speak. One day you see a fellow on the street cranking a machine no bigger than one of the leather boxes in which the girl of the day carries her lip-stick, rouge, and other paraphernalia of beauty—smaller than one of these, and you note from the fact that there is a lens and that the operator is intently looking through a finder, that the device is a moving picture outfit. If this happen at a moment of susceptibility you will be bitten. Inoculated on the instant you are permanently inoculated and photography gets a new and intense interest for you.

Under such circumstances this article is for you.

Motion pictures for amateurs is the newest thing in photography. In the broad, moving pictures are an old story by now, but facilities at your command to make them for yourself with a small, light, portable, almost fool-proof invention that you may carry on a strap over your shoulder—these are new things and new opportunities. The possibilities are new. They open up vistas to your contemplation, and intrigue, and when you arrive at actual ownership and use, wide fields of unthought-of originality lie before you. You are a greater photographic nut than ever, and glad to be just that.

If you be a man of family you will want to put into lasting form a vision of the wife and the kiddies, not frozen to the expression of the moment of snapping a shutter, but moving as with life, responsive to the changing moods and lights that play about them. You will very much want to have for the pensive pleasures of later life the particular grace of the baby as she reached out her arms to come to you.

As a scientist, sportsman, nature-lover, you will put the motion picture camera to a special use. Every insect, animal, plant, the scudding

cloud, the flowing stream, will tempt you to unreel a few hundred feet for future hundreds of happy hours. Or the ball game, the specially brilliant play of your college team may find itself caught and fixed for posterity.

Working with your little camera you will find it anything but a mere toy. It does what is expected of it, efficiently, completely. It takes moving pictures which when projected later are as clear and clean as any you see at the theaters. Finding which you probably bethink you of business uses and in time give your advertising man some real things to put snap into your copy. Perhaps you are an architect—but why catalog the uses? Whatever a motion picture camera can do you will soon find and utilize for yourself.

Several of the manufacturers also make projecting apparatus so that the films may be thrown on the screen and be properly viewed. One firm is to the fore with a complete line of devices for developing, reeling and rewinding, projecting, and to all of this adds a library service by which reels made by professionals may be rented for home use, so making the lantern by that much more interesting and useful. The last Kodascope Motion Picture Library Catalog we received listed reels numbering into the three thousand all of which are for hire.

Be it known at the outset that there are on the market at this time several sorts of machines for taking; one variety using a standard size film, the same as the professional studios, another the 16-millimeter size. Much is claimed for each with justice for both. The standard is in use for a reason, some say. The time is near when even the professionals will use the 16 size say others. It behooves the prospective buyer to see all and decide for himself after listening, watching, and if possible, trying. The final choice should be governed largely by the purpose to which the thing is to be put and by a matter of taste as to shape and design. A warning as to price: While cheapness seldom goes with superiority, it by no means follows that all things are better for being costly. Merit is inherent. A good thing is good quite apart from its price and being good is worth what is asked for it.

Fortunately we can conscientiously say that the photographic merchandise on the market, in this as in other lines, is remarkably reliable and that naturally graded betterness or not-so-goodness which will impress its existence on users is a matter of personal taste and idiosyncrasy.

And so we come to the consideration of definite things and specific instruments. We take them up alphabetically by makers names so that no suspicion of favor or prejudice may carry over. We have not limited the consideration to our advertisers but have picked the makes we see in the shops and which are available in almost every city and town. The text of Camera Craft is as free from commercialism as we know how to make it and the business department independent of the editorial. If at times, here and elsewhere, we seem to be liberal in praise, be it considered that what we cannot recommend we do not admit to our pages.

The Bell and Howell Filmo

The firm making this machine states that they have manufactured more than 95 per cent of the motion picture apparatus used in making feature productions in the United States. They should know how to make a good machine; and they do. The Filmo is a comfortable handful. It is all to the purpose intended, with individual features. It uses the 16 mm. film and its crank motion is automatic, being normally adjusted to sixteen exposures to the second. This speed may be slowed at will or adjusted to single exposures but greater speeds must be made at the factory. The magazine takes fifty or 100-foot spools procurable at any dealer and is daylight loading.

The especial claim of absolute synchronism of all parts and that the view finder gives you on the film just what your eye sees is borne out by the facts.

The particular merit of motor driven cranking is that one may take without a tripod, and having no handwork to do, can devote the entire attention to the making of the picture. The shape of the camera is tempting and very novel. Its lightness and compactness make it portable to the limit and it offers a companionable sidearm in the hunting trip for pictures as well as for home use.

The Eastman Ciné-Kodak

To speak of the Ciné-Kodak without speaking of all the service and related equipment would be like telling that the Kodak is a camera and omit its features. Taking the moving picture is but part of the process and for the beginner the Eastman house has always provided the "We do the rest." Then, the reel having been exposed and finished it must be shown, and for this purpose has been created the Kodascope which is as complete a projector as from which the greatest features were ever thrown upon the screen.

Our subject does not go into these things. It must be confined to the taking and so we shall look at the Ciné-Kodak.

The camera is squarer than others, compact and made of Aluminum. It may be had as hand-cranked or as motor driven but only in one size and style. The motor is not spring actuated but derives its power from a tiny motor and an equally tiny storage battery. This power plant is a separate unit, an attachment, and not inbuilt though quite as united to the whole as if it were an integral part.

The 16 film is the one used but the Ciné-Kodak film is not an ordinary negative material. It is made to be developed and subjected to the reversal process, whereby the negative is made into a positive and on drying is ready to screen. The claim being that the loss entailed by duplication is eliminated. Every fine detail is retained since the actual exposure is the one thrown on the sheet. Also the material is safe as to fire risk and danger.

The capacity is for 100 feet, though fifty-foot reels may be bought and can be used, the shorter being preferable when briefer subjects are

shot. One can proceed to have the reel finished without having to wait till an entire 100 feet have been consumed. A feature of the Eastman system is that the cost of the film covers its entire finishing and delivery to the patron, ready for showing.

Everyone familiar with photography and things photographic would expect that when Eastman enters the field nothing is left to want or wish for, and this is the fact in the moving picture field.

The Ica Kinamo

The makers claim they have the most compact machine on the market using standard size or individual stills on motion picture film, at choice. Certainly the Ica workmanship is something to respect and admire. In our own hands it felt a tiny thing, indeed, but there is, withal, a rugged, rigid feel to it that inspires confidence.

At present there are two sizes obtainable, both hand cranked—model A for fifty feet of film, and model B for eighty feet. As a given speed is imperative for best results irrespective of the instrument used, the different condition of light and subject are compensated for by matters of diaphram and distance scale. The cranking speed is two turns per second. By a simple change in the crank adjustment it is possible to make stills and each turn gives a single exposure.

Should a scene terminate before the full length of the reel has been used one need only press a button to make a dent in the film thus indicating the end of the scene. The amount of negative material consumed is shown by an indicator at the side of the camera. This film is in the familiar daylight loading magazine and one may go afield armed with a thousand feet without hardship.

There is in prospect a motor actuated Ica Kinamo which will, no doubt, be welcomed by many, but after all the skilled operator will always want to make his movie according to what he shall get on the screen. The convenience of automatic cranking is offset by the lack of power to control the motion.

The Ica produces a negative film from which, subsequently, positives are made. What extra labor is entailed by the double operation of printing from the master film is more than repaid to the amateur who enjoys doing it all himself, since he has no reversal to study and need not send his films to central points for completion.

A point that is stressed by the makers is that an owner of the Kinamo may load as many magazines as he possesses in advance of going afield and is thus prepared for whatever opportunities may come. The operation of changing films in this manner may be carried on in daylight and takes less than a minute of time.

The Sept Kino

This, also, is a square built camera with the motor unit added to the side. The taking of movies or stills is optional. The film used is the standard size and a length of 16½ feet can be accommodated on the reel. The dimensions are almost startling, only 3 by 4 by 5 inches and weighing

four pounds. There is no optional cranking, the movement being produced by a spring actuated motor.

The instrument itself is of metal throughout and it is claimed by the makers that the parts are standardized, interchangeable and easily replaceable for that reason. These parts are so contrived as to permit of easy lubrication.

The film is a negative and from it positives must be made. Whether this is a merit or not we are not prepared to state, albeit the manufacturers affirm that a negative film lasts longer than one that has been subjected to reversal.

The Victor Cine Camera

This firm also lists a projecting lantern as a part of its outfit. The camera is, of course, purchased with or without any other mechanical addenda. The camera looks for all the world like the box cameras with which we are all familiar. Its body is die-cast aluminum, and the internal parts are so tempered, coated, or reinforced as to last a long time and stand much hard service.

All the adjustments essential are incorporated in this as in the higher priced machines. Cranking is by hand only. The film used in the Ciné-Kodak, which as we have seen is a 16-millimeter, reversal developed kind.

We have said that low cost should not be taken as in itself a factor but we can assert in this case that though the Victor is very much lower in cost than most moving picture machines, it will bear serious consideration by those to whom price must be a determining factor. It is an honestly constructed, highly efficient and reliable instrument.

DEDUCTIONS

This covers the field as we know it. If there be instruments that have been overlooked it is because we have not seen them in the shops and do not know of them. No purposeful slight has been intended. We are but striving to serve the readers.

As to choice—many reasons will suggest themselves as to why we cannot, and, if we could, why we should not offer such advice. Each instrument is beloved by its owners and each make has its peculiar good points. If we were put to it to choose for ourselves, we should certainly own one of each and get pleasure in playing with each in turn. Needless to say, neither we nor the readers are likely to indulge in such wholesale pleasures, so we leave choice and subsequent enthusiasm to each for himself.

We can affirm from experience that the sensation of seeing on the screen, moving as in life, what one has "taken" is such as to compensate for cost and trouble—little though these be compared to what is gotten. The effect is a new sensation and never cloys.

AMALFI SMILES UPON THE SEA AND THE SEA SMILES BACK

Travel and Camera in Italy

By H. D'Arcy Power, M. D.

Illustrated by Photographs by the Author

Beauty for its own sake is a glorious thing. In America it is the solace of the pictorialist, who has perforce to forego the elements that are to be found elsewhere, such as the interest of historical associations, that may go back to the beginnngs of our civilization, the charm of humanity as seen in the simpler conditions of life, the element of curiosity when we encounter faces, costumes and manners new to our experience. When these are united and given pictorial expression we are conscious of an aesthetic joy that is the greater by reason of the combination, and it is just this union that is offered by Italy, and especially southern Italy. I have wandered fairly far afield. I know North America, north and south, east and west. I have rambled over most of Europe, outside Russia, and know it in that way which is only gained through tireless feet, or the invaluable "bike," and I imagined that I had experienced the last of thrills. But it was not so. At the end of October I left chilly mists and melancholy autumn woods, and turning south from the Black Forest arrived at Naples, and thence, passing in the twilight Vesuvius and Pompeii arrived at Vietri, on the Bay of Salerno. Here a carriage was awaiting me to complete the journey of over twenty miles to Amalfi. Under a clear sky and a full moon we traversed that wonderful road. The bay, bounded in the distance by vapory mountains, lay hundreds of feet below, and the road itself, rising and falling, winding and twisting, unrolled a continuous panorama of towering cliffs, terrifying, jagged and crowned with watch-tower,

castle, or old monastery that sprang out from the shadows of still higher rock masses with weird effect. Then I knew that I had not exhausted the possibilities of travel, that there were beauties I had not seen or imagined, and that thrills were still possible. At midnight we arrived at Amalfi, "bathing its white feet" under the whitest moonlight in the bluest sea—still and silent—a dream in pale cream and indigo. The whole journey and its ending are never to be forgotten.

Why do I write of the Camera in Italy? Simply for this reason: Italy is over-run with tourists of all nationalities, but in particular with American visitors; the black paper of their film-packs litter the land; they fill the hotels, and thanks to national prosperity, plus the surplus value of the dollar, absorb all the attention of mine host and his satellites, to the disgust of less fortunate travelers; they bring prosperity to the photographic trade who develop their exposures, and almost invariably go home with nothing of value to show for their labor. That is why a few words may be useful. What is said of the American is also largely true of all tourists, but there are special elements in his mode of traveling that accentuate the chances of failure.

Italy is perhaps the richest pictorial field in the world; and for several reasons. It has a double coast line of very varied character, from the low shores of the Venetian littoral to the mighty cliffs of the Salerno, where the mountainous plateau of the interior falls hundreds of feet sheer into the sea, and for miles there is neither beach, nor entering canyon. The Apennines, and their spurs run the whole length of the peninsula in mountain forms of great beauty. Though Italy's forests have largely disappeared, trees are abundant and picturesque. The olive grows to a size, and a gnarled loveliness not to be suspected from the tree in its cultivated form. The stone pine and other natives impart a specific character to the scenery, and over all this terrestrial beauty is that wonderful atmosphere so like and yet so different to the skies of California. There is the same superabundant sunshine, the same blue firmament, but not a fixity of conditions. Storms gather in the mountains, and rain may come at any time, so that clouds are not formless masses of vapor, but celestial mountains and caves, seeming landscapes themselves. To what nature has given man has added, and that richly. The remains of the old civilization, though to be found everywhere by seeking for it, is not a marked feature of the scenery, except at a few places, but the middle-ages covered the land with watch towers and fortresses, and the church, a peaceable man's only refuge in that night of violence, outdid the prince and baron in creating mighty works that stand today, lessened in wealth, but not ruinous, visible emblems of the eternal in a prosaic and unstable age, a solace to thousands, and a joy to the artist. In Italy there is a union of the works of nature and man in an intimacy deeper than is met with in the rest of Europe and never found in America. Towns and villages fill in the gaps in the hills or crown their summits just as trees and forests complete and round out the bareness of the hills. A castle keep or watch tower or the long lines of a monastery are never excrescenmees but give dignity to the

AMALFI: HER BUILDINGS FILL THE BAY

ground they cover and from which they seem to have grown. Again, the architecture of public buildings and dwelling houses are remarkably alike for what they are and what they are not. The great structures of classic Rome demanded not only skill and taste but organizing ability of the highest order for their execution. All this degenerated or disappeared with the civilization of which it was the expression, but the forms in which for hundreds of years they had been expressed could not so readily pass away. The things we see form the pattern of our mind, and architecture is as full of survivals as our bodily frame, and so the round arch persisted and its powerful lines are seen and felt in public building, bridge, stable and barn. The atrium and peristyle are no more, but all kinds of buildings huddled round a central courtyard are reminescent of the first, and innumerable colonnades suggest the second. Street fighting, prevalent for centuries, led to such close building that small towns and villages may bear a resemblance to Zuñi cliff dwellings. The passageways in most use from Atrani to Ravello run for blocks beneath as well as between the walls of the houses forming its sides. The same is true of many of the near-by townlets. There results an indescribable hotch-potch of private houses, shops, and open stalls, mixed with churches whose belfreys rise in all possible forms, and here and there a tower left over from the fighting past. There is no order, no design, but just as a beautiful meadow may result from flowers growing in the same disarray, so do these extraordinary assemblages blend into a whole that is not only lovely but most interesting. And then their inhabitants! Do not form your ideas of them from the colonies that make up the Italian sections of New York or San Francisco.

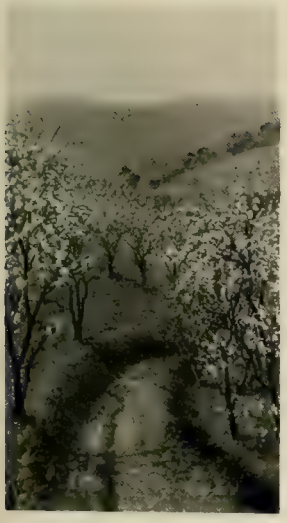
(To be concluded in our next issue.)

Chanson Printemps

By Sigismund Blumann

"Printemps cherie, ton visage charmant, mille fois sur les branches, sourit dans les flores y reunies." Beauchamp.

Illustrations from Paintings by Theodore Wores
Photographed by Gabriel Moulin



The sun is trembling on the field,
'Tis Spring once more,
The lazy drone of bees,
The whispering of the trees,
The splashing streams.
That breed sweet dreams,
The scent the budding wildflowers yield
And all out-door
Is calling, calling me.

Down where the river smoothly flows
'Tis Spring again,
The weeping willow dips
Light in the wave that slips
Between its leaves.
The cuckoo grieves
When evening comes and sunset glows.
With sweet refrain
'Tis calling, calling me.

The moon is pouring silver light,
Because 'tis Spring,
In deluge on the meads:
The glimmering pathway leads
By curve and crook
Down to the brook
Where every ripple's diamond bright:
And crickets sing
In calling, calling me.

Photography in the Service of Astronomy

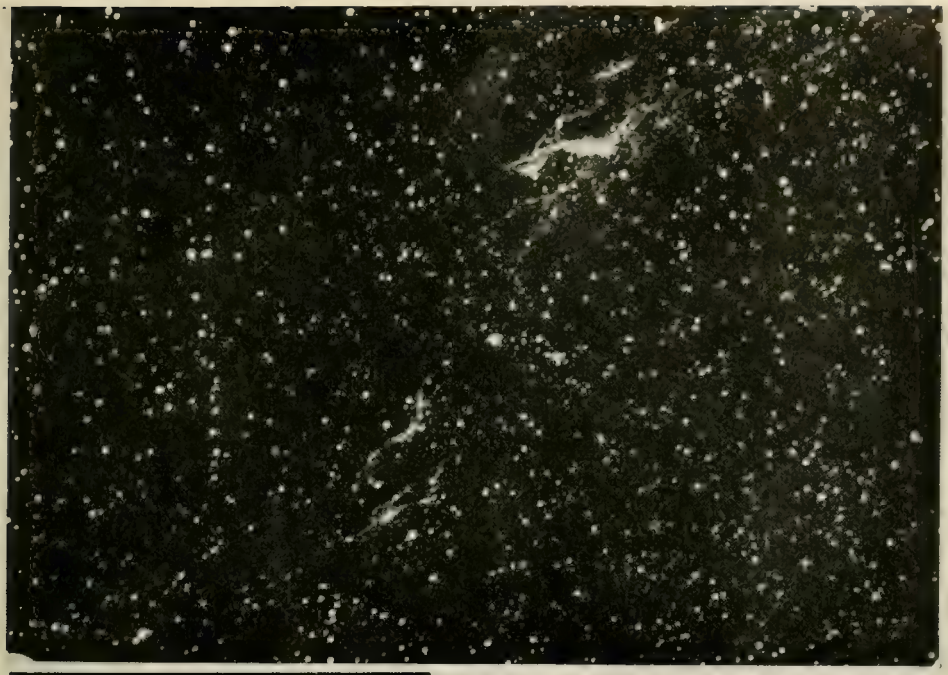
Professor C. B. Neblette

Illustrated by the Author

The services of photography have been utilized by practically every branch of science, but in no line of scientific research has photography been of greater assistance than in astronomy. It is interesting to know that even before the details of the Daguerreotype process had been made public, Daguerre, acting upon a suggestion by the eminent astronomer Arago, had attempted to fix the image of the moon on his sensitive plate. Although unsuccessful, owing, it appears, to lack of the proper apparatus to prevent the movement of the moon during the long exposure required, the results were such as to encourage further research along this line, and two years later Dr. J. W. Draper, who is also remembered as having been among the first to make portraits by the Daguerreotype process, successfully photographed the moon on a Daguerreotype plate, securing an image one inch in diameter. Still later, the sensitiveness of the Daguerreotype plate having been increased by the use of silver bromide, much better results were secured and in 1851 Dr. Bond exhibited at the London Exhibition of that year a Daguerreotype of the moon which was so perfect as to create a sensation, not only among the general public but also among astronomers. Two years later, after preliminary experiments had proved quite satisfactory, Warren de la Rue established the first observatory built especially for photographing the celestial bodies, from which time may be dated the serious application of photography to the problems of astronomical research.

The first attempts at solar photography were made in Paris in 1845 by MM. Foucalt and Fizeau acting upon a suggestion of Arago. An unsuccessful attempt was made in 1851 to photograph the total eclipse of that year, but in 1857 Mr. Warren de la Rue made for the Royal Society an instrument especially designed for photographing the sun and termed the "photoheliograph." This consisted of a small telescope of approximately 50 inches focal length equipped with a holder carrying the sensitive plate and provision for making almost an instantaneous exposure, which is required in solar photography owing to the enormous intensity of the direct rays of the sun. Using this instrument the first pictures of the sun of any real

(Copyright reserved by the author)



A Portion of the Great Star Map many thousands of which exposures are required to cover the heavens. Plates like this enable the astronomer to, not only, determine the relative positions but also to estimate the size and distance of the stars.

At left: The Suns Corona.

value to astronomers were made and a photographic record of the sun, suggested by Sir John Herschel, was begun at the Kew Observatory the following year and continued to be carried on for the next fourteen years, 1858-72.

Many of the photographs made in solar research have to do with the so-called "sunspots." These are without doubt the product of violent eruptions on the face of the sun; large quantities of gases, and possibly solid matter, being expelled forcibly in much the same way as the volcanic eruptions which occur on our own earth. The latter, however, as compared with those on the sun, are puny and insignificant for the former

often cover an area of from two to three hundred times that of the earth. The bodies of gas forming the sunspots move across the face of the sun with extreme rapidity which may amount in some cases to as much as two to three hundred miles per second. These sunspots are of interest to astronomers not only for the light which they throw on the state of matter on the sun, but also on account of their influence on, or coincidence with, variations in the magnetism of the earth. It has been established beyond doubt that there is some very close connection between sunspot activity and terrestrial magnetism, for the appearance of abnormally large sunspots is practically always accompanied by magnetic storms on the earth. Thus, for example, in 1882 there were two magnetic storms, one in April and another in November, and in each case there were great outbursts of sunspot activity. Ten years later an unusually large spot appeared on the disk of the sun and this was again accompanied by a magnetic storm. This spot left the disk of the sun for a time but returned and, although this time it was much smaller than before, a second magnetic storm was experienced. Thus there is evidently some close connection between sunspot activity and terrestrial magnetism although I believe that I am correct in stating that astronomers have not yet determined the precise nature of the connection which undoubtedly exists.

Another field of astronomy in which photography became of value quite early was in the investigation of the corona, that beautiful and evanescent halo around the sun which is visible only when the disk of the sun is obscured by some dark body as in a total eclipse. As the duration of totality during an eclipse is always short and never more than a few minutes during which time numerous changes take place, there is much to see and record and the eye and hand, however skilled, can delineate only a few of the more prominent features, while even these, produced as they are in haste in the hope of recording as many phases of the eclipse as possible, cannot be entirely relied upon. It seems therefore that here was a case ready-made for photography and astronomers were not slow to take advantage of it for such purposes. In 1860 the solar origin of the corona was first definitely proved from photographic plates and photographs made in 1868 and 1871 confirmed this conclusion.

Much later the corona was photographed by the cinematograph camera which records every step and every transformation during the whole period thus enabling astronomers to study over and over again at any future time the various stages in and the characteristic features of any particular corona. So invaluable as photography proved in the study of the corona that visual observations are now seldom made.

Some little progress was made in star photography and in photographing the planets in the earlier days of photography but not much was accomplished in this line until after the introduction of the dry plate which enabled astronomers to give the long exposures which are required to impress such faint objects on the sensitive plate. Nevertheless, some valuable work in this direction was done with wet collodion. Bond and Whip-

ple secured photographs of Castor and Vega on Daguerreotype plates in 1850 and Warren de la Rue made some excellent reproductions of the constellation of Pleides, but little was shown which could not be seen by the eye. Warren de la Rue also photographed the parallel zones of Jupiter, the surface of Mars, and the mysterious ring of Saturn, but in this field little of real value was accomplished until after the discovery of the dry plate.

In fact, astronomical photography, or astrography, as it is now termed, may be divided into two periods: (1) **the period of experimentation,** dating from 1839 to 1882 and (2) **the period of development,** dating from 1882 to the present time. Although much valuable work was accomplished in the first period, it was principally a period of experimentation, a searching-out of the fields in which photography might be profitably employed. Photography was applied during this period most notably for the investigation of the corona and to a lesser degree in solar research. The systematic mapping of the heavens, the cataloging of the stars, the photography of the planets, the comets, the variable stars, and the satellites, or moons, all remained to be undertaken during the second period when the dry plate with means of making exposures of any duration had become available.

The train of circumstances which led to the second period and the universal employment of photography in astronomy was the comet of 1882. Sir David Gill, then director of the Cape of Good Hope Observatory, was busily engaged in making a map of the heavens which would do for the southern heavens what had been already done for the northern by the **Durchmusterung** of the German astronomer Argelander. He invited a Mr. Allis to strap an ordinary camera to the telescope following the comet and some excellent pictures were obtained. Aside from the beautiful picture of the comet itself, however, the plates showed a vast number of stars in the background and the idea of employing this method for mapping the heavens suggested itself, and Sir David Gill set to work at once to carry the plan into effect. About the same time the Brothers Henry of France were engaged in a similar task and had come to that portion of the sky adjacent to the Milky Way where the number of stars seemed to make the project impossible. Learning of the success of Sir David Gill they likewise had recourse to photography and with considerable success. But the application of photography to such work had placed a new tool in the hands of astronomers and as experiment after experiment was made the value of the method and the extent to which it could be carried became increasingly evident. The work of mapping the heavens, however, was beyond the resources of a single observatory, even by this means, so at the International Congress held in Paris in 1887 a uniform plan was settled upon and the work divided among eighteen observatories situated in different parts of the world. Some of the observatories set about the work at once but others, handicapped by lack of funds, were not so fortunately placed and the map is not yet completed although much progress has been made and a great deal has been learned.

In the study of those mysterious visitors to our sphere, the comets, photography may be said to have opened for us an unsealed volume. In the case of such exceedingly faint objects as most comets, visual observation is exceedingly difficult and in many cases where such objects can be seen at all the smaller detail upon which so much often depends, escape the eye even when assisted by the most powerful telescopes. The cumulative effect of light on the photographic plate, however, enable such objects to be photographed in all their intricate detail however faint, provided sufficient exposure be given. For this reason photography has been largely employed for the discovery of comets and the determination of their courses.

There are numerous other small bodies whose detection is most difficult without recourse to photography. For example, there are known to be something like a hundred bodies revolving around the sun between Mars and Jupiter. Most of these are very small and faint and to positively identify one of these demands not only a knowledge of its general location at the time but even then it must be followed for some time in order that it may be definitely identified. To locate such objects photographically, however, one need only make two or more exposures at different times and from an examination of the plates its identity can be established from its movement in relation to that of the known stars which surround it. One way commonly employed in identifying such bodies is to make four exposures on the same plate so that the images of each separate star will form a tiny square. Upon examination of the plate some of these tiny squares will be found distorted, indicating a body whose movement differs from that of the stars surrounding it and a little further study enables it to be positively identified.

This same method is also employed for the location of and the determination of the orbits of satellites, or moons. The discovery of the single satellite of Neptune and the seventh and eighth moons of Jupiter by the Lick Observatory are instances of the value of photography for such investigations. Both of the latter are quite small, being approximately one hundred, and thirty-five miles in diameter and are so faint and at such a distance from Jupiter that they could never have been discovered except by photography.

Of the applications of spectro-photography to astronomy it is beyond the limits of our space to consider at any length. It is perhaps sufficient to say that by means of the spectroscope coupled with the photographic plate it has been possible to secure the spectra of a large number of the heavenly bodies and from these scientists have been able to deduce much of interest regarding the composition of the various celestial bodies and their state. We hope to consider this phase at greater length in one of the later articles of the series.

The reader must not make the mistake of considering our own earth, or even the sun, which is the center of our solar system, as the center or piviotal point of the universe. Photography has shown that the heavens

are symmetrically arranged about the Milky Way which acts as a sort of backbone of the universe. Our own earth, our own solar system even, is only one of millions of similar systems which exist in immeasurable space. Virtually every star is a glowing sun, not unlike our own, and many of them are far larger and when we realize that many if not all of these have smaller bodies revolving around them in precisely the same manner that our own earth revolves around the sun, how insignificant, how inconsequential, does our own little earth and all that man has been able to accomplish seem in comparison to that with which it is surrounded. Lastly it is by no means impossible that other bodies in this vast space are inhabited as well as our own. Much has been said of recent years of the existence of human life on Mars and while that matter is not, and may never be settled, there is no valid reason why some of the bodies in this vast space may not be inhabited even though no other planet of our own system be. At any rate we are in the midst of a vast universe of life, extending on and on and on for incomprehensible distances in every direction. Everything in this vast panorama is in motion. Nothing is still.

There is every reason for believing that the bodies of this entire universe are in a state of continual change, although the periods required for the smallest change be thousands and thousands of years. Our sun is giving off energy at an enormous rate and we know from the law of the conservation of energy that such cannot go on forever and that the time must come when its energy will have been lost and it will be as cold as the moon is now. Furthermore, the disappearance of stars now and then and the occasional showers of meteors which visit the earth all go to show that continual disintegration is taking place in the universe beyond us. There are also evidences, however, that the reverse is taking place and that worlds are now in process of formation. Those gaseous clouds to which astronomers have given the name of nebulae are without doubt the forerunners of new bodies and new systems. Thus while there is on one hand constant breaking apart and disintegration, there is on the other a constant recombination and rebuilding. Great are the wonders which the Master has wrought in the works of this world.

Although we well understand that great distances separate us from even the nearest stars, few realize just how great are these immense spaces. The stellar distances are so great that it is impossible to express them in miles and astronomers have adopted the method of expressing such distances in **light-years;** a light year being the distance traveled by a ray of light in a year. Now the velocity of light has been very accurately determined and found to be about 185,000 **miles per second,** or sufficient to go around the earth more than seven times in a single second. As electricity travels at approximately the same rate as light, if it were possible to send a wireless message from here to the sun it would require eight minutes for transmission thru the intervening space. It could be sent to the moon in about one and one-half seconds. To reach the nearest star, however, would require between three and four years. After fifteen years

of traveling at the rate of 185,000 miles per second the message would have passed only seven or eight of the nearest stars and to reach the confines of the Milky Way, astronomers tell us, would require some three or four thousand years!

If all the stars were to be extinguished tonight no one on earth would be any wiser. Perhaps ten years from now astronomers would gravely announce that seven or eight stars had disappeared and would attempt to account for the same. A few years more and others would be gone, but it would be several thousand years before the stars would depart from that Milky Way which one can clearly see with his unaided eye on any bright night!

Little need he that reads the sky ask miracles of the Lord. He that would witness a miracle eloquent of the power of the Eternal, let him look at the sky. No miracle could speak so eloquently of the power, the majesty of the Being who in his wisdom has fashioned this. Around in their well-worn circles these countless numbers of bodies swing year after year, age after age, never at loss, never hurried, never interfering with one another, each living its own life and all bearing witness to the grandeur and power of Him who made them. The earth, perhaps our whole solar system, was created but yesterday in the life of the universe. Tomorrow it will pass, and although millions of years as we know them will have elapsed in the meantime, it will be put a page, a moment, in the Eternal Time.

Enough of human vanity. What though man gain the whole world? He has it not in his power to stop for one moment the movement of even the smallest of the countless spheres which live and have their being. He cannot stay for one moment the Eternal Time. The Being who in his wisdom fashioned all these things has decreed that it is so, and it is well.

Is This The Universal Developer?

S. B.

While experimenting with hydroxides as a remedy for under-exposures it occurred to me to try the solution with which I was working at the time on some old and thoroughly spoiled bromide paper. To my surprise there was no fog though no developer previously tried, however doped with bromide or iodide-cyanide succeeded in reclaiming it.

Further trials on plates, films, and bromide, chloride, and the bromo-chloride papers seemed to point to interesting possibilities. It really developed just so. The day's work seems to have achieved a developer that will give remarkably satisfying negatives and prints whether the exposure be many times over or under normal, and passable prints on otherwise wasted papers.

It is presumptious to make this as a positive claim since the thing has worked only in my own trials, so I beg that all who are enterprising enough to try for themselves, will write me just what their experiences may be.

I do not desire to know what the reader did not do which, from these directions, he is supposed to have done, what modifications he tried before trying the exact formula here given, or any abstractions as to the uselessness of trying so ridiculous a thing as a universal developer. I do beg that the result of every conscientious trial be told me, and if after honest experiment with the given proportions the correspondent has found better ways or different proportions, to tell me that and let me spread it to a waiting world.

The agent is the old, well-known, little used glycin. The alkali is sodium hydroxide, or potassium hydroxide. I used them interchangeably in the same amounts though this is against theory, and obtained identical results. Here is the formula:

Water	32 ounces
Sodium sulphite (anhydrous)	75 grains
Sodium or potassium hydroxide	240 "
Glycin	60 "

That is all there is to it. The above is complete and ready for correct exposure. For under-exposure dilute to fit the amount of under-exposure. It will work when diluted to five times its bulk.

For over-exposure add bromide in five-drop doses if you use the 10 per cent or in drop by drop if saturated. The developer will take an astounding amount of bromide without degrading the tone, though the black will be on the warm side always.

This developer will keep clear for days in an open tray, will develop more square inches to the ounce, and seems quite free from fog in every emergency. It even has a slight desentizing action, as I discovered when I inadvertently turned on the bromide light without fogging an Eastman Superspeed film. But of this I am not prepared to speak. The fact is merely mentioned in passing.

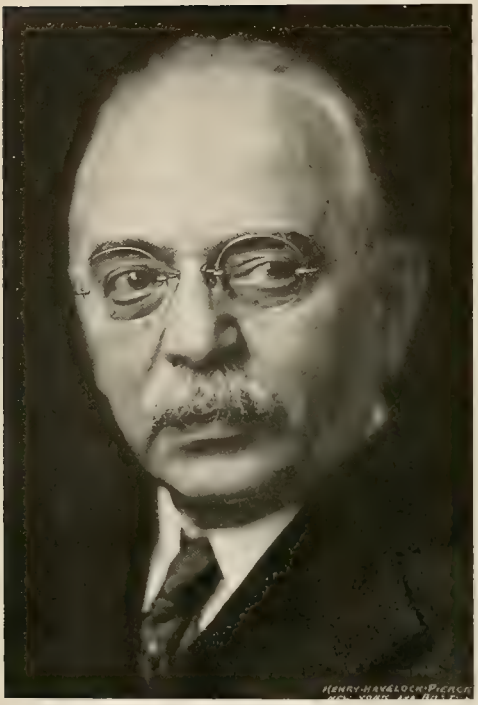
After working a half dozen 11 by 14 enlargements through I found the action slowed, so added an ounce of 10 per cent hydroxide solution and the energy was fully restored. In fact it should excite ridicule were I to tell how many prints came out of that thirty-two ounces. It worked with occasional addition of hydroxide solution till there was not enough liquid in the tray to properly swish over the print.

On negatives it brought results from normal, ten times over, and five times under exposure that permitted of making enlargements from each of so equal a quality as to permit saying they were identical.

I have not evolved the tank formula as yet but it would seem that with the latitude and susceptibility to dilution anyone can with a little trouble find out the time ratio to the dilution. Perhaps some of our readers will give us that.

Falk: A Departed Master

By Walter Scott Shinn



In the eighties and nineties theatrical photography occupied a place in the public mind that is not now realized by the younger generation in the craft.

Hundreds of thousands of cabinet photographs of footlight favorites were sold to the public at a quarter each. There was then incentive to make legitimate and attractive pictures and some few men had the way, a way that makes the average of theatrical photographs of the present day look uncertain and amateurish.

The acknowledged leader of that time was Benjamin Falk and the memory of his graceful, vivacious and sympathetic work is still cherished by those who were fortunate enough to know it intimately.

There came a day when "rotogravure sections" gave to the public twenty pictures for a fifth the cost of one of the Falk pictures and the art languished and he, and the other half dozen big men, went into private portraiture.

His leadership as a maker of photographs, however, was not the only point on which his friends claim distinction for him. His interest in the profession was so constant and strong that no movement for the betterment of photographers but was accepted as an opportunity for service.

He gave months on end and he spent more money than any photographer in America in the matter of copyright. The present status of photography in the copyright act is largely the result of his work and those who were drafted into the job by his enthusiasm.

His cultured mind—few photographers have had the equal of his wide reading—and his sound and balanced judgment were always used when serious counsel was needed.

He was a generous man, generous in his judgments of others—and material things he loved to give.

He was a gentleman.

He passed away on the 19th of March, 1925.

God rest him.

Taking Pictures in the Pinnacles National Monument

By Harrison C. Ryker

Illustrated by the Author

In the Gabilan Range which divides the Salinas from the San Benito Valley,—a region of steep brush-covered slopes and deep cleft canyons, lies the Pinnacles National Monument, within whose few square miles of area are probably the most extensive and striking collections of fantastically carved cliffs, weirdly shaped stone spires, and boulder caves, to be found on the continent.

That this fascinating region is yet little known to Californians is attributable to two causes. First, the Pinnacles Monument has hitherto been inaccessible directly to motor traffic. Second, a mining corporation owns a few acres of land at the northwest corner of the park and has exploited a collection of rocks and caves thereon **as being** the National Monument itself,—at the expense of the rest of the region. The corporation, known as the Copper Mountain Mining Company has, through its lessee, Mrs. Rivers, for years advertised its rocks (among which is "La Machete," the knife-edge boulder) as being in "the heart of the National Monument." I quote from a circular put out by them last year.) Through various state touring bureaus and the newspapers this propaganda has been given out,—inno-

A SMALL BULL PINE, PLUTO'S TERRACE AND THE SPANISH PALISADES

BEAR CREEK CAVES TRAIL SHOWING A VIEW OF SUGAR LOAF ROCK

cently on the part of the publicity bureaus, and tourists have been thus induced to visit the place, under the delusion that they were to enter a National Playground, free to the public. But on arrival, they found that they had to pay fifty cents per capita to see the rocks, which were and are, in fact not within the Monument at all. Of course after a little of this sort of thing, newspapers and auto associations refused to recommend the trip any longer.

However, the scenery on this privately owned property, known popularly as Vancouver's Pinnacles, is nothing compared to the grandeurs and curiosities found within the park itself, and through the efforts of **H. A. Hermansen** and **V. A. Petersen,** homesteaders who carried out a bitterly fought and tireless war against the malignancy of the corporation's activities, the Pinnacles National Monument has at last come into its own, and the few acres containing "La Machete" is completely discredited.

The objection of inaccessibility was serious, but even this did not prevent nearly nine thousand people from visiting the park last year. At that time, the auto road ended a mile below the monument boundary. Visitors were forced to leave their machines and hike this last mile up the side of a dry and dreary gulch. This took the edge off the entire trip, especially for women. But San Benito County is awake to the situation and has constructed a spur road which connects the former auto road directly with the Monument. This road was completed December 16th, 1924, and now tourists may take their cars inside the park boundary line,—to the very base of the rock formations, where the interesting trail begins.

THE ELEPHANT AND THE GRIFFON

TRAIL OF BEAR CREEK GORGE

In adition to the improvements by the county, camping grounds within the monument are being improved, and for such purposes, the site is ideal. Overnight accommodations are to be built at the boundary line, and the public may avail itself of a complete tourist service by this Spring.

Since many readers of this magazine will no doubt visit The Pinnacles in the near future, a word or two regarding photography of these curious formations may not be out of place.

The variety and weirdness of the rock forms is endless. I have never known a region in which one could distinguish faces or figures in nearly every rock one looks at,—but this is literally true of the Pinnacles. "The Hoptoad" and "The Camel" are startlingly true to nature, while such formation as "The Spinx", "Mr. Murphy", "Andy Gump", "Spark Plug", "Mutt", "The Mummy", "Wolf Rock", "The Elephant", "The Griffin" and "The Clown" are a few of the many others.

The Pinnacles cannot be explored thoroughly in a day or even a week. Mr. Hermansen, the custodian, who has been on the ground for years, has not yet explored it completely. A few weeks ago the writer discovered a new set of boulder caves, together with some gigantic fissures, which no one, as far as is known, had ever before seen.

In regard to photographs: I will here give one piece of advice applicable to the whole region. Unless you are endowed with five legs, three hands and more patience than Job himself, DON'T lug a view camera along. I know, because I tried it,—and never will I forget my first two picture-taking excursions through those rocks and caverns. On the first trip, I

was led through caves and passages where I was forced to crawl on hands and knees,—then slide edgewise through cracks that would be the death of a fat person. In such a situation the view camera and outfit is, to say the least, an infernal nuisance. Then on the second trip, I was led up a castellated cliff over five hundred feet high,—our only foot and handholds being cracks in the rock wall. After transporting my professional paraphernalia up this precipice, my feelings on the subject were so intense that I was led to immediately purchase a smaller box. The instrument which I now use for such work is an Ica Ideal, 9x12 cm., fitted with a Carl Zeiss 2b Tessar and No. O Compur Shutter. This outfit is strong and compact, and its weight, together with plates and films for three dozen exposures, and tripod, is negligible.

I have found that panchromatic emulsions are almost a necessity. The rocks, where exposed to weather, are very rough, and either red, orange or black, due to various growths of moss or lichens upon them. Consequently the value of the light reflected from their surfaces is very low. Besides the difficulty of the rock subjects, the rest of the landscape demands a corect color-rendering. Hill slopes are covered with chemise brush, sage, and chaparral. In canyons and gullies are oaks, wild cherry, sycamores, manzanita, and bull-pines. The greens in each of these species differ from one another and thus lend a very pleasing touch to the scene. But a color blind emulsion will depict all of this as the same dead shade of gray, and the result is anything but happy.

There are also unusually great constrasts of light and shade, due partly to the topography of the area, and partly to the low reflecting power of the rock surfaces. A good rule for those using the ordinary roll-film cameras is to give at least twice the normal landscape exposure, except where there are no rock masses within one hundred yards.

I have been experimenting lately with the Agfa film pack and find that it yields very fine negatives when used in conjunction with the Wratten G Filter. For yellows, greens and blues, it seems to almost equal the panchromatic. Exposures and panchromatic film are through the G filter and the tibe, for ordinary landscapes, with bright sunlight and fair proximity to rock formations, is one second at F 16 or F 22. For open landscapes, with rocks at a greater distance, 8 seconds at F 32. This is only a relative time and must be changed to suit varying conditions. The Agfa film pack, when used with G filter, takes an exposure of about four times that required for the panchromatic film or plate.

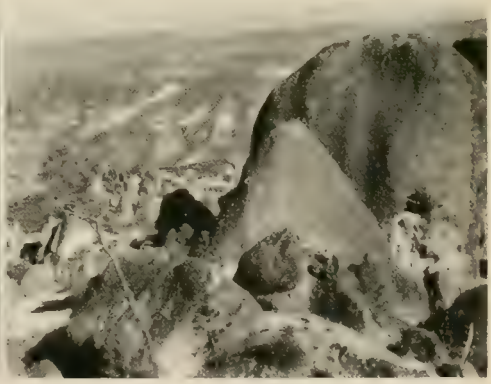
Camera friends wishing "shots" inside of the boulder caves, have their work cut out for them. Flashlight is essential in practically all cases, and the job of getting camera and flash equipment in through various cracks and tiny openings, is an adventure in itself. Focussing, if the ground glass is used, may be done on an electric torch. Of course the underground chambers are in total darkness. My usual procedure is to let a companion hold the electric light while standing where he will in the picture. He aims the light at the camera, and I focus on the bulb, using a flash in the close

confines of some of these rock chambers is a good deal like setting off a charge of blasting powder in an oven. It sounds like a particularly active little corner of Hades, and you instinctively glance up at the rocks above in apprehension lest the terrific detonation displace the boulders and hurl them down upon your more or less innocent head.

Another item worthy of mention about the caves is that, after a half hour or so of wandering up and down, sideways and backward, through cracks and tunnels which twist and turn in every conceivable direction and plane, you are almost sure to have your sense of equilibrium considerably upset. Those who have ever "stunted" in an old "Hisso" with an Army pilot, back in War days, will know the feeling. It is similar to that you have when your airplane has done a barrel-roll, two vertical reverses, and ended up with eleven of twelve loops and a "tight spiral";—it seems not at all unnatural for the horizon to be spinning around on an axis like a pin-wheel. One experience of mine may elucidate further: We had discovered a new chamber in the "Upper Caves", and to reach it, had let ourselves down a narrow vertical tunnel shaft about sixty feet on a rope. At the end of the sixty feet a small rock ledge broke the fall. I set up the camera on this ledge, which was directly under the tunnel, in order to get a picture of two of my companions sliding down the rope. The rock on all sides was slippery as marble, due to water erosion and I had an awful time getting the tripod steadied, especially as the lens had to point almost directly upward.

Finally the box was focussed and pointed correctly,—but I had to hold one leg of the tripod to keep it from slipping down the smooth shaft wall. All of this was in pitch darkness. Then, after pouring some powder into the flash pan, I proceeded to get the picture. With one hand on the tripod, only the other was left with which to raise the flash gun and set it off. It was necessary also, somehow, some way, to open the shutter. Finally after much contortion and profanity, I was able not to only hold the gun aloft, but to pull the trigger -wire. The gun sent forth a rich juicy spark, --never a flash.

PLUTO'S PEAK AND PALISADES FROM CREST OF PINNACLES



VIEW FROM HAWKINS' PEAK—CONDOR PEAK PEAK ON RIGHT

THE BEGGAR
Medalist and First Award
Camera Craft May Competition

Bromoil Transfer
JULIUS ASCHAUER
Vienna, Austria

OUR COMPETITION FOR MAY

No Entry Blanks, No Formalities; Just write your name and address on the back of each print and mail in to reach us before the 10th of each preceding month. Every entrant will find his name printed under this heading as an acknowledgment of receipt. No prints returned, no letters.

Second Award: H. KIRA
Seattle, Washington

Third Award: L. E. EDMONDSON
Mobile, Alabama

Fourth Award: P. SIMPSON
Milwaukee, Wisconsin

Fifth Award: DR. K. KOIKE
Seattle, Washington

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

FOUNDED MAY 1900

VOL. XXXII San Francisco, California, May, 1925 No. 5

THE MONTH OF MAY

We will assume that April showers have brought May flowers where each reader happens to be at this time of reading. The hills are green in California and in more easterly places have come from under their winter coverlets of white with an especial verdancy. The trees are riotous in color and the lowlands drowse in the early warmth of the reviving sun. Old earth in the distance seems dusted with an atmospheric purple pollen. To Poet or Lout and the multitude who are happily constituted between these extremes, Nature speaks somewhat, somehow.

Pictures! Beauty spots! Things seen in the past, new corners to find, and beauty waiting in divers places for our appreciation.

The camera has perhaps been neglected on a shelf or on the floor back of the closet door. Time to dust it off, have the shutter tuned, and load the plate-holders or insert fresh films.

The world is calling. Walks are often lonely, or irksome, or futile without an objective. The camera makes every lovely spot an objective. A hike becomes a series of adventures. Every exposure becomes not only a present pleasure but holds hours of happiness for the winter when inclement days shall keep us indoors. Dark days and stormy when we can print or enlarge within the protecting walls and the comfortable environments of home.

It is May. A time for the open road. The sun has not yet developed its too ardent mood and the grass has not turned to hay. May means much to poets and to those with nice perceptions, but it means more to the photographic enthusiast than to any. In the good things God gives to all mankind in May he adds a special measure for the camerist.

A Correction and an Apology

In our March editorial we named Tilney as an example of one who without a creative faculty had made many artists. This was unfortunately incorrect in every way excepting the point that Mr. Tilney has been the influence that has moved many an eminent pictorialist to success. As a matter of fact F. C. Tilney is one of England's outstanding painters. His first accepted pictures at the Royal Academy were hung thirty years ago. Few galleries in Europe have not been adorned with his pictures since and we are informed that two Tilney water colors and several oil paintings are in the possession of Mr. Kanst of Los Angeles.

In the confession of our ignorance we would ask indulgence on the score that not the lesser fame of Mr. Tilney but the greater lack of knowledge of the writer led to the mistake.

The May Competition

Another month passed and our second jury convened with honor to themselves. Miss Kathleen Dougan, portrait artist; Mr. Ralph Young, creative photographic illustrator; Mr. Anson Herrick, pictorialist, were the judges and if our readers could have listened to the debate preceding every decision and the care to credit each competitor with every point that could possibly be allowed, these conscientious arbiters of the awards should get the highest commendation from the losers as well as the winners.

At this writing prints are coming in for the May competition, too late for entry. Why wait till the last mniute? These pictures will be entered in the June registration.

The first award goes to Julius Aschauer of Vienna, and never was a medal awarded to a more decidedly deserving picture. "The Beggar" is a noble bromoil and received a full 100 points: The second award went to M. H. Kira, of Seattle, on a 76-point judgment; the third to L. E. Edmondson of Mobile, Alabama, for 73 points; the fourth to P. Simpson, Milwaukee, Wisconsin, for 62 points; and the fifth to Dr. K. Koike of Seattle for 49 points. The low percentages are due to the very high standard established by the best of the prints from which basis all others were judged. Dr. Koike contributed some beautiful work but the picture that won him fifth, though the best of those he sent was deficient in focal interest, somewhat over-diffused, and suffered somewhat on the score of composition.

The names of all whose prints were received and the number of prints from each follow. If your name does not appear your packet did not reach its destination or came too late. In the latter case it will appear next month.

The competition is growing and its existence is becoming known in foreign parts. The veriest tyro has a chance since many a simple little picture carries a pictorial value that puts it in a class above the labored efforts of a Salon winner. Whatever the results, you are being bettered by your courage since it offers you something definite for which to work and improve yourself photographically. Have no fear of being crowded by professionals—we shall watch to keep them out—or of Salon workers—they do not relish the clause which reads "NO PRINTS RETURNED." That was conceived for the especial purpose of keeping this competition out of the semi-professional class. We want the best workers and the beginner.

Contributors to Competition

Julius Aschauer	3	Dr. K. Koike	2
E. M. Betzer	1	H. Kira	3
Carl Ballard	1	Sid Kepford	1
E. J. Brown	1	James H. Kessell	3
William H. Boynton	1	Louis G. Kaufman	1
W. Bush	4	Richard Minter	1
R. A. Barber	12	George Marks	3
Dr. H. W. Barr	11	W. H. Moser	1
O. Bickerdike	1	Y. Morindga	2
Claude D. Bonham	1	Louis R. Murray	6
Otis T. Bartels	2	Marshall L. Murray	2
Arthur Biddell	6	Warren S. Morse	1
Mrs. E. Blackman	3	Wm. McClearie	2
Charles S. Carleton	1	Howard Nagashi	9
Julius Cindrich	3	F. L. Owen	5
E. W. Chapman	3	E. Price	1
Addison P. Center	4	Alex E. Piagel	1
J. J. Ching	1	Leo A. Reinke	3
Joseph W. Davis	3	Kosuka Simizu	1
F. C. Darragh	1	Don H. Slocum	3
J. E. Dow	4	P. Simpson	1
L. E. Edmundson	7	A. G. Stivers	6
Harry E. Emerson	9	Lieut. Commander Karl Smith	1
Wm. H. Finch	1	S. Smith	1
Mrs. Geraldine E. Fehly	2	Lieut. W. R. Taylor	2
W. L. Grey	1	K. F. Trunk	2
Fred C. Gorham	1	E. K. Tyler	7
Arthur O. Gardner	2	George Vincent	2
Earl Leonard Hood	4	E. K. Wilson	2
S. Hirano	5	T. M. Waumsley	1
C. M. Heaton	4	W. G. Warnick	5
Wm. R. Joyce	3	Miss Helen Willaume	4
Mrs. Terese A. Jenkins	3	Joseph Walgren	3
Harold Kesseler	1	R. M. Weller	1

Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

Commercial Exhibits at the National, Cleveland

With the publication of news items in the photographic magazines regarding the advance sale of floor space at the National Convention of the Photographers' Association of America, to be held at Cleveland July 27, 28, 29 and 30, comes the realization that Associations throughout the country should start getting their pictures ready for the competitive Commercial Exhibit.

Two handsome silver cups are offered by Camera Craft Magazine as prizes and they go permanently to the Associations having the best exhibits.

One cup is offered for award to an Association east of the Rocky Mountains and the second to the organization west of the Rockies having the best exhibit. Far Western participation in the work of the Commercial Section of the National is earnestly desired and it is believed that the offering of this second cup will bring out a representative collection of pictures from this section. Some of the Coast organizations have already begun the gathering of suitable subjects and with four months ahead in which to make the final selections, some really fine specimens are assured.

Any Association desiring to enter the competition should communicate immediately with Harry DeVine, Chairman Commercial Section, 118 St. Claire Ave., N. E., Cleveland, Ohio.

The Manufacturers' Bureau of the P. A. of A. from previous experience and a wisdom based thereon have found it expedient to withdraw the Beattie Maxima Light as a prize. The announcement had created a furor throughout the country, but the cash prizes substituted will appeal to all as freeing the situation from complications and offer something substantially worthwhile in hand wherewith whatever is desired may be bought.

The prizes as now announced are $75, $50, and $25.

43RD ANNUAL CONVENTION, P. A. of A. Cleveland, Ohio, July 27-31, 1925

We are glad of one thing—that there will be no limit to the number of accommodations available for members of the P. A. of A. who attend the Convention, whereas there is a limit to the number of regulation booths that can be occupied by the exhibitors. That limit is so close to exhaustion (only seven booths left and the Convention still sixteen weeks away) we can plainly see where emergency booths will have to be erected to take care of those who have not been foresighted enough to make their reservation early. The advance sale of space is our criterion as to the proportions to which the Annual Convention will develop and it sure does look as though Cleveland was going to witness a whopping big time.

The following is a list of the manufacturers and dealers who have reserved space, to date:

Albany Card & Mfg. Co., Ansco Photoproducts Inc., Barston Co., Bausch & Lomb Optical Co., Beattie's Hollywood Hi-Lite Co., Blum's Photo Art Shop Inc., California Card Mfg. Co., The Chilcote Co., A. M. Collins Mfg. Co., G. Cramer Dry Plate Co., Defender Photo Supply Co., The Dodd Co., Eastman Kodak Co., Fowler & Slater Co., J. S. Graham Co. Inc., Gross Photo Supply Co., The Halldorson Co., The Haloid Co., Hammer Dry Plate Co., The Holliston Mills Inc., Ilex Optical Co., Japanese Water Color Co., Johnson Ventlite Co., L. M. Johnson, The E. N. Lodge Co., Mallinckrodt Chemical Co., Medick-Barrows Co., National Lamp Works of Gen. Elec. Co., Pako Corporation, Photo-

genic Machine Co., Sweet, Wallach & Co., Taprell, Loomis & Co., Wollensak Optical Company.

So much for the exhibitors. Now then, what are the members of the Association going to do to insure the success of the affair?

Two things are possible. First, attend the Convention. It's purely an educational opportunity with a little merriment thrown in to break the monotony of continuous study. Yes, "study" is the right word. Whether consciously or not, the serious-minded study the demonstrations, study the manufacturers' exhibits and study the picture exhibit just as earnestly as he applies his profession. And then when he returns home, he skims off the dross from his fund of information and applies the best practices to the advancement of Photography.

We mentioned a "picture exhibit." No convention would be complete without one and right there is the second thing for not only the members of the Association to support, but every photographer in the country—no, let's take in a little more territory; this exhibit is open to the world. Our Second Vice-President, John R. Snow, is asking at least three pictures from every photographer, to be placed in either the portrait, the commercial or the pictorial exhibit. This last classification has been given special consideration, as heretofore the pictorial prints have been mixed in with the other two groups, though belonging to neither. This year, a separate setting will be provided for the pictorials, consequently all packages should bear a caption designating the exhibit to which they belong. (It will assist the Judges, tremendously). Now, Mr. Photographer, do your part and have the picture exhibit at Cleveland a credit to the National Association.

Registrations for the P. A. of A. Summer School are coming right along with several of last year's students and some of two years' attendance already enrolled. The Trustees have announced that Mr. C. W. Howson of Minneapolis, Minn., will be the instructor during the commercial course which is scheduled for July 6th to 25th.

Mr. Howson's reputation has been pretty well established, in the central part of the country, as a photographer of wide experience and a thorough understanding of the subject of commercial photography. With Director Towles' experience and Mr. Howson's ability, the advent of the commercial course is sure to meet the same success that greeted the first year of the portrait instruction. A copy of the prospectus with registration blank may be obtained by dropping the General Secretary a line.

All of which news is very interesting to us all but our mind reverts continually to that picture exhibit. The Northwest has always been active, as witnessed by the Traveling Loan Exhibit, in which the East has been more than sluggish in the past. We are hoping a spirit of emulation and enterprise may motivate the entire membership throughout the land and that something worthy of the Association and the occasion may come of that spirit.

The Summer School registrations show that we are functioning nobly. A notable registration is that of H. M. Atkins, who has attended for the previous two years and in sending in his check says "I have been to the school twice, having been more than repaid for the cost of the trip and time expended by the knowledge gained." The release of the prospectus has started things, just as we anticipated. That those who have attended in former years should come again is expected, but we are succeeding in selling to remote residents and in some cases to hitherto skeptics. The merits of the proposition are becoming known and the good done is spreading. May the leaven work.

THIS IS MAY

THE CONVENTION IS IN JULY

ARE YOU

MAKING READY NOW TO GO IN JULY?

Don't be a last-minute lagger.
Make all your arrangements early.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

The response to the first letter sent to the manufacturers was instantaneous and at this early date nearly all the space has been sold. The demand has been such as to cause some concern as to the possibility of making even the unusually large floor space suffice for the needs but this has been overcome by the accession of more room. The magnitude which this Western convention is assuming is truly exciting and everyone connected with the preliminary activities is keyed up to a high pitch of excitement.

Convention Manager Laurence Morton is walking sideways these days trying to keep up with the momentum given by his own early efforts and it is needless to say progress is being made in all lines.

The program while still in a tentative stage holds promises of many surprises. It will at least equal the best ever put on at any similar affair. The biggest men in the land seem more than favorably impressed with the notion of coming to California to talk, demonstrate and take part every way in the big show. When the announcements are made the list will be a sensation.

The main thing to keep in mind is to begin getting your prints ready and to give daily thought to your coming and bringing the family. San Francisco has made a reputation for hospitality and is on tenterhooks to prove to the photographers that she thinks well of the picture makers of the West. To whatever the Association offers the city has much to add.

It will be one great, glorious time. We want to get together and make new friends, renew old acquaintances, and cement anew old ones. Where can there be a better place, fitter occasion, or equally beautiful environment? There is but one word needed to fix on the resolution part of your mind—COME.

Oakland Meeting

Over fifty members and their wives attended the combined meetings of the San Francisco contingent and the Oakland group of the Photographers' Association of Northern California, with the Oakland Photographers' Club as hosts of the evening. Those who could not come missed a glorious evening. Interspersing the speeches were musical numbers by a competent orchestra and dancing passed the intervals between courses of the dinner.

Mr. Ford Samuel, President of the Oakland Photographers' Club, welcomed the gathering and turned the meeting over to Mr. Ralph Young, President of the Photographers of Northern California. Miss Ida M. Reed read the minutes of the previous meeting, followed by Miss Olga Dahl, who made a plea for members and gathered many more into the fold with her earnest and fervent appeal. The business procedure being dispensed with, Mr. Samuel once more assumed the chair and introduced Mr. E. C. Lyon, head of the Oakland Chamber of Commerce, who kept the audience in a continual roar of laughter. Mr. Ezra Decoto, beloved of his county, then gave an informal unaffected talk on friendships and their value as an asset in any business and showed how this association made for just such relationship.

Messrs. Derbfuss, Williams, Kelly, and Miss L'Estelle then performed a most entertaining burlesque that had been billed as a demonstration. It was indeed a demonstration but the audience made it such with their irrepressible laughter. Mr. Williams, though an unconvincing villain, was a most effective comedian, and Miss L'Estelle proved a charming ingenue. To see our own Derbfuss act the impetuous, harassed movie director was a farce in itself. Imagine Derb talking fast and harshly if you can.

Photo Finishers' Association of America

Paul Burgess, President. F. W. Barta, Treasurer.
T. R. Phillips, Secretary, Washington, Iowa.

San Francisco Meeting

On the evening of Thursday, April 2, the members gathered at the Hotel Stewart and were entertained by a program that was voted the most agreeable so far. While this took the practical form of looking over last year's window displays and considering this year's copy for the same purpose, its very timeliness appealed to all present.

The Take a Picture Week activities are well under way. If photo finishers, dealers, and manufacturers all over the country were to make a concerted effort to nationalize Picture Week and pursued a campaign of publicity such as is being put over in the West much good should result to all concerned in the industry.

While the membership attendance at this meeting left much to be desired, the attendance of dealers was highly complimentary. Men familiar with the exigencies of business realize that association is the hope and potential of better conditions in the trade.

President Hansen officiated in his usual efficient way and the business was transacted promptly, without undue debate and useless oratory. The self-effacement and willingness to sacrifice personal interest attitude of the larger establishments for the purpose of greater good to the majority is one of the outstanding features of this as of many other affiliations of men in an industry.

Acting Secretary Leonhart is a live wire with a trenchant wit and his joshing kept the attendance in laughter. Whilst Treasurer Siller quietly goes about treasuring the funds and moving his new mansion, he finds time to touch the rock, Moseslike, and makes a stream of gold gush forth.

Northern California Division

The sixth meeting of the Northern California Division, Photo Finishers' Association of America, was called to order at 7 P. M., Thursday, April 2, 1925, in the East Room of the Hotel Stewart, San Francisco, when after partaking of a splendid meal, the meeting was open on the order of business by Mr. O. C. Hansen, President.

The principle topic of the evening was toward furthering the plans of "Take a Picture Week," scheduled from April 19th to 26th, inclusive.

The contract for the printing of ten thousand streamers, two thousand each of five different slogans, two colors, the mailing of same, including the cost of postage, was awarded Mr. Wolf. It was also decided to permit the Ansco Photoproducts Company and the Eastman Kodak Company to enclose one of their advertising streamers in the packet. Both companies offered their mailing lists and same were accepted.

Slogans accepted for streamers as follows:

"A picture is a million words. Say it with snapshots." "Wherever you go—take pictures." "You are missing a lot of fun—use a camera today." "Photograph the family." "Childhood pictures are priceless when kiddies grow up."

Aid from the following firms was pledged:

Northern California Division, P. F. A. of America, Eastman Kodak Company, Coffin Reddington Co., The Owl Drug Co. (member), Langley & Michaels, Bear Film Co. (member), Hirsch & Kaye (member) Ansco Photoproducts Co., Defender Co. (written request in mails), Photo Service Company, Cook & Cook (member), The Stirring Rod, Camera Craft (member), Platt Photo Supply Co. (member), Wm. Blewitt (member), A. H. Muhl (member), Howland & Dewey (member).

The next meeting was called for 7 P. M., Thursday, May 7th, Hotel Stewart, San Francisco.

YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINT ITALICS TITILLATETH YE SPHYNX WITH HYS QUILL

A Rare Gathering of Kindred Souls in Martinez

As personal guests of H. Lancaster the Executive Committee of the Photographers' Association of Northern California motored to Martinez Monday evening, April 6th. The genial host stood at the entrance of his new studio to welcome each arrival and, ushered into the cheerful reception room, the members found Mrs. Lancaster and Mrs. Herzog (daughter of the host) prepared to second the initial welcome with a warm hand-clasp and a smile.

With the addition of Miss Schimpf, Miss Holloway (newspaper correspondent and journalist) and Miss Catherine McCullough as specially invited guests, all adjourned to a nearby restaurant where a hearty dinner was served. The long ride had given everyone a ravenous appetite but after the soup and first course had somewhat abated the pangs of hunger, wit began to scintillate and reason to show its course. Mayor Hayden of Martinez made a sincere and eloquent address with which he presented the city's esteem of photography and photographers and its welcome to these especial representatives of the art and craft.

The party again repaired to the Lancaster studio and a business session was held in which several matters of importance bearing upon the next few meetings and the coming convention were discussed. At a late hour President Ralph Young appointed Sigismund Blumann to thank the good host for his generous and whole-hearted entertainment, in response to which Mr. Lancaster made a charming speech expressing his happiness at having his fellow craftsmen and friends about him in his home town.

A. S. Dudley Goes to Stockton

In August of 1923 this old friend of Photographers and Camera Craft resigned from the managership of the Sacramento Chamber of Commerce and assumed a like position of the Oregon State Chamber. His achievements there are talked about and every inducement was offered to have him stay; but California has a habit of keeping its lure in the hearts of those who have known its charms and Mr. Dudley is once more within the golden state.

"Oregon Business," the commercial journal of that state, speaking of our friend, has this to say:

Every man, be his caliber large or small, leaves his mark uron his community. Our entire social order rests upon the individual. But the vast majority are predestined to move within a limited sphere, their activities confined to the immediate social unit in which they find themselves. A few only loom high above their immediate environment, their influence reaching beyond the boundaries of city or state. These are the leaders, the men of energy and vision. To this latter class, A. S. Dudley unquestionably belongs.

Witness to this fact is his work in organizing the communities of Oregon into co-operative and efficient machine for state development. When Dudley came to Oregon, less than two years ago, thirty-six chambers of commerce were members of the State Chamber. Today there are eighty-two. This phenomenal growth was due specifically to his individual and tireless work. On this one point alone, the Oregon State Chamber of Commerce is recognized as one of the strongest organizations of its type in the nation.

A good way to find out how strong your business is would be to neglect it for a few weeks. If it still lasts it is strong enough to warrant your attending to it for the rest of your life. If it busts the indications are that you need a job.

A Little Nonsense Now and Then

Variegating the stressful hours of business which so tire the business man as to make his proverbially so fatigued that he can find rest nowhere but at the cabaret and nowise but by viewing the pulchritude of dancing beauties, come moments of whimsy, inspirational relaxations, and spurts of genius that prove humor can survive the mad chase for pelf.

In Ralph Young we have a dear and valued friend. We feel this is so and are assured by our instinctive reciprocation of the emotion. The week has been unusually hard and trying for Ralph and he turns, surfeited with work to pleasure. "A goat, my fortune for a goat," he cries, and forthwith sets about getting ours. With every equipment for the dire deed, he poses a clay figure, brings his art to bear, and makes a pictured quip which we reproduce herewith.

If Ralph got half the fun out of this that we did on its receipt he had a good time. It is clever, really funny, and artistically conceived. There isn't a trace of malice in any of it, though we think our nose has been put a wee bit out of joint in the picture, and the horns are appendixes which we have tried all our life to hide. The rudimentary arms we energetically disclaim. Our arms are not short, and we fancy they have at times been far-reaching.

Speaking seriously, little things like these sweeten life. Friendly exchanges of wit, like a boxing bout between gentlemen, is wholesome, exhilarating, and healthful. May our friends ever pay us the compliment of feeling they are close enough to us to "josh" us and may they love us so much that they can take a "josh" as it is meant.

A correspondent from the Azores wishes to know whether "The Editor keepeth hys quill only for tickling the Sphynx." Nay, nay, gentle sir. Though your wit be a little catty we shall enlighten you. That quill tickleth but at the feathered end. At the other end we keep the nib sharp pointed, would'st break a lance with.

Willamette Valley Association

The regular monthly meeting was held on the evening of March 28th, just too late for notice in our April issue. After a banquet at the Spa where the Ladies Octette rendered several selections most beautifully, the members adjourned to the Gunnell and Robb Studio. Twelve establishments were represented and a most enthusiastic spirit was in evidence throughout.

After a short business meeting conducted by President Kathryn Gunnell the program of the evening was given. "Sichology in Business," a talk by Percy A. Cupper, elicited considerable comment and aroused deep interest. Mr. Lameroux spoke of "What the Engraver Wants from the Photographer," and it follows that profit to all resulted from the knowledge so promulgated.

Those present were: Mr. Parker of Eugene, Mr. and Mrs. Ball of Corvallis, Mrs. Shrode, Mr. Brockman, Mr. and Mrs. Brown, Mr. and Mrs. Cronise, Mr. and Mrs. Trover, Mrs. Gunnell, Miss Kathryn Gunnell, Mrs. Foster, Mrs. Lee, of Salem; Mrs. Davidson of Monmouth, the Misses Minnie and Mary Trullinger of McMinnville, Mr. Richardson of Milwaukee, and Mr. Graves of Tillamook.

The next meeting will be held April 25 at the Trullinger Studio in McMinnville.

Life is either to be taken as you find it, which is often rotten, or to make it as you want it, which means work.

A Terrible Rumor

It is being bruited about in whispers most harrowing that our highly esteemed and greatly beloved president, Ralph Young, has taken to Greek classic dancing. A photograph of his august person attired in a fleecy cloud, nimbly toeing it skyward like a male terpsichore is passing from hand to hand. All interested members are invited to write to Mr. Young for a print. They may get one for the asking. We said "They may get."

A smart man is one who can ask himself all the hard questions, can think them out for himself, and give himself the answer.

Clarence G. Stearns, Almost Mayor of His City

If our Clarence Stearns didn't get the election—and he lost by less than 500—it is all against the community, whoever did win. We do not know his opponent but we do know him. As no better man can exist our conclusions are based on that knowledge.

He ran because of the insistence of a large number of citizens who felt his abilities were needed in the official position and well as he did run we are bold to affirm that if that bum leg hadn't hampered him he should have run, yes outrun, any candidate on earth. The crutch has given way to a cane, we are told, and when that cane is discarded and Stearns walks on an even basis once more, we hereby nominate him for Governor.

Many a cunning rogue is credited with being a smart fellow. Real smartness lies in making a success through absolutely honest means.

Our Cover Picture

H. Lancaster of Martinez is as young as the blossoms in the picture he has given us. His heart warms to young people, bright scenes, and pretty pictures. How hospitable he can be is known to all of us who enjoyed the occasion when he acted the host in his home town. That he thinks well of us is proven by the fact that, knowing May calls for an appropriate cover, he made and sent us the very thing needed. Your enjoyment of the picture goes past Camera Craft to the man who conceived this bowl of blossoms for us, and through us, for you.

It may not be flattering but the fact remains that every dollar paid in salaries is allotted on this basis: 10 cents for the man, 90 cents for the results he is able to achieve.

Steadman Becomes a Californian

If there be anyone versed in things and men photographic who does not know Mr. F. Morris Steadman, or of him, or has not read his books and articles, we should like to meet him. Steadman has settled in Atascadero and from that garden spot proposes to make his lecture trips up and down the coast and across the continent in the old way. He is open to engagements from colleges and Camera Clubs for one or a series of lectures. His book, "A Critique of the Point Source Theory of Light Values," will soon be out. We give the title as expressive of wherewith it will deal. Its real name is to be learned when it appears.

When the best you can say of a fellow is that he is a fine fellow, he is the sort that will need a lot of helping.

A Visit from J. S. Norton

Mr. Norton of the Ansco Photoproducts Company, accompanied by Mr. Frothingham, also representing that company and Mr. Huffmeister, Pacific Coast Agent for the firm, called on us one afternoon and left too soon, through the exigencies of business. Mr. Norton is so full of enthusiasm, so sincerely sold on his goods, and so splendid a fellow all-round that we feel justified in felicitating Ansco on its personnel. We hope to see Mr. Frothingham often, as he stays in this city Mr. Huffmeister we have long known and esteemed.

A Photographic Digest

Edited by H. D'Arcy Power, M. D.

Pinacryptol as a Desensitizer

Some twelve months ago this Department reported on the value of Pinacryptol as a desensitizer, the claim being made that while as active as Phenosafranine, it was readily washed out of the film. Since then various complaints have reached me of unreliability after being in solution for a short while, and in a paper by A. Ninck in the Revue Francaise de Photographie, it is stated that it is destructive to the colors of autochromes.

Flashlight Photographs Under Water

According to "Popular Mechanics," flashlight photographs under water are now being made with the invention of a Japanese scientist. It is stated that mercury is drawn through a fine bore in a glass tube to serve as a lamp filament. When a low-voltage current is turned into it the heat explodes the fluid almost instantly, shattering the tube and producing a brilliant burst of light of short duration. It is used to take instantaneous pictures for the study of metal vibrations and for other purposes requiring an intense ray for a brief period. The rolling of modelship hulls is also said to be clearly shown by photographs taken with the submerged light bulbs. —B. J.

A Cool Darkroom in Tropical Weather

Mr. Archie Hanford, writing in the British Journal of Photography, tells of the difficulty of doing professional work in a darkroom where the temperature runs to the 80's, and taking a leaf from the book of experience, as shown by the keeping of water cool in Arabia, and also by our own well-known ojas (that is, by placing water in jars of unglazed earthenware, where sufficient water seeps through the pores to keep up a continuous surface evaporation, thus reducing the temperature by many degrees) he applied this principle to the cooling of the washing tanks by an arrangement of covering the sides with continuously water-soaked material.

Three Bromoil Hints Worth Knowing

Here are three hints, which through practice, I have found most reliable on bromoil work:

1. The ideal print for this process is one that is no where developed right through the coating to the paper support. In other words, it should have its deepest tone separated from the paper by a very thin film of unbleached, that is, untanned gelatine, so that if need be any ink put on can be entirely wiped off.

2. After development, as just indicated, the print should be thoroughly fixed in ten per cent hypo and then equally thoroughly well washed. As regards the commonly called bleaching or "toning" bath, the following is the formula which I have used with great success: Copper sulphate (crystal), 10 per cent solution, 170 minims. Potassium bromide, 10 per cent solution, 130 minims. Chromic acid, 1 per cent solution, 45 minims. Water to make a total 3½ oz.

This bath, at a temperature of 60 to 65 degrees F., should bleach or "tan" a print in about three minutes. Another minute beyond this is, I find, advisable.

3. Fixing: After the bleaching operation the print has again to be well washed, and then may advisably be refixed in a ten per cent solution of hypo to which has been added one grain of potassium metabisulphite per one ounce of ten per cent hypo. Fix for five minutes and wash for fifteen minutes. The print may now be pigmented, or the print may be dried and rewetted for pigmenting at any convenient subsequent time.

As Bromoil is growing in popularity, day by day, these hints may supplement the experiences of workers in that process and help the novice to arrive more quickly at adeptness. There are things not written in books.

The Amateur and His Troubles

Conducted by Sigismund Blumann

Warm Tones in the Development

It is seemingly unknown, forgotten, or neglected, the old trick of over-exposure and dilute developer method of getting warm tones. Try exposing four times what you find to be the normal time for a good print and develop in a solution which you have diluted to eight times its original volume.

Another way to over-expose as above and use the normal developer in which there has been dissolved citric acid in quantity sufficient to produce the degree of warmth desired. This gives anything from brown to red.

Some gas light papers lend themselves to modification as to color on the addition of common table salt to the developer, a saturated solution of pure chloride of sodium being made and added drop by drop till the effect is what is wanted.

Pyro is a splendid developer for bromide papers and is too little used. It gives a wonderful etching brown and if the worker be not niggardly in the matter of throwing away discolored solution and will use only fresh and clean liquids there is no danger of stained prints. All that is required to make a pyro plate developer serve for paper is to add a little more of the pyro and a few drops (to each ounce of solution) of yellow prussiate of potash, i. e. ferrocyanide of potassium.

Hypo Eliminators

Every once in awhile there appears in one photographic journal or another an article on the discovery of a new eliminator, or the complicated laboratory formulae of the action of eliminators. The end always seems to be a conclusion that these eliminators either do not eliminate or hasten elimination, or that they do but harm to the print. There is no doubt ever expressed that water, plenty of water, running water preferably, but failing that, frequent changes and handling over in trays, is the best as well as the speediest eliminator of hypo after all.

A Quick Dryer for Negatives

This is as old as the electric fan itself. Build yourself a box about the size of a cracker box, cut a round hole at one end six or eight inches in diameter close to the bottom, and another of the same size near the top at the other end. Put your negative rack inside this box so that the plates are end to end from hole to hole, then direct an electric fan at one of the holes and in five minutes your plates will be dry. This device may be elaborated or enlarged to any degree of proportion, till it assumes the very efficient drying rooms of the large photo-finishing plants.

Home Sensitized Paper

Many a beginner has an awe of experimenting, in consideration of expense or the dangers that he fears lurk in chemicals. Let him try this boldly and be assured that it will neither hurt him nor make him poorer by more than a few cents. Of course, common sense will tell every reader that a chemical solution is compounded for a given purpose and that photographic solutions are not healthy as beverages.

Dissolve a piece of nitrate of silver about the size of a green pea, or the equivalent, in smaller grains, (cost about 3 cents) in a half ounce of distilled water. (cost about ½ cent); when thoroughly dissolved add as much clear gum arabic as would make a lump the size of a hazel nut kernel. It will take overnight and frequent shaking the next day to make the gum dissolve.

Now take any good white paper and soak it in a solution of a teaspoon of table salt to the pint of water. As long as it takes to wet the sheet through will do. Hang up to dry. Put between strawboard in the dark for a few days to get the light out of the paper, then with a rubber-bound camel's-hair brush or

a cotton batting swab gently and evenly coat the entire surface on one side or as much of it as you shall want to print upon. Print in the usual way in bright daylight but not in the sun till it assumes what seems like a somewhat overprinted look. Wash in clean water and fix in very dilute hypo—say one ounce hypo to fifty ounces water. The dilution doesn't matter much. If too strong the print will fade.

This will not give fine prints but it will serve as an introduction to a series of experiments and lead to a proficiency in making papers for yourself which will gladden your heart later.

A Photographic Kink
By Charles C. Dimond

Being in immediate need of a photographic Developing Paper Safelight and unable to get one in less than two weeks from our jobber, I decided to make one.

Here is where "Mother Necessity" took a hand and aided me in constructing, if not an elaborate safelight, at least one that is efficient and useful.

This type of light if purchased would have cost $5.50. This one cost me exactly seventy cents. Twenty-five cents for the electric socket, thirty-five cents for the globe and ten cents for a piece of lemon-yellow silk cloth. The only other article necessary being a wooden box with a slide lid. This particular box happened to be one that had contained Higgin's Ink, and the size was 3½x7x9½ inches.

The simplicity of construction is evident at a glance from the photo. I first mounted the electric socket directly over where my developing trays are generally placed. I next notched one end of the box to fit snugly over this socket, top down. Be sure the end is notched opposite the end from which the slide is drawn. This is done in order that the electric globe may be accessible for replacement, if necessary. With a sharp knife, I next cut out a section of the lid large enough to afford good illumination; and finally glued the silk cloth across the slide opening. Placing the twenty-five watt globe in the socket and inserting the slide all was in readiness for printing.

I might add here that this light has been in daily use for a year with no replacement of the globe necessary, and, needless to say, I didn't purchase the factory made light.

Stipple Effect on Prints

When making prints larger than 5 by 7 or in enlarging try printing through the paper, that is, put the paper wrong side to the negative. Allow more time in exposing and be sure to reverse the negative or your picture will be wrong side to. On developing you will see a most pleasing stipple produced by the so-called grain of the paper. Or if you can get a sheet of really unspotted onion skin print as you always do excepting to put this thin paper between the negative and the sensitive emulsion side of the paper. To see if the onion skin will serve, hold it to the light and note if there be dark spots or streaks of opacity. If so, discard.

To Avoid Amidol Stains on Fingers

Photographie Moderne, a beautifully printed French magazine states that if the Amidol be dissolved in half the water to be used, and the sulphite in the other half, and the Amidol solution be then poured into the sulphite the resultant developer will not stain the fingers.

This is an interesting phenomena, if it works, and we should like to hear from readers who are curious enough to try it, as to their experiences.

A Hint on the Use of Bromide

Be stingy with your bromide in developing paper and fairly liberal with it in the development of your negatives. BUT! This refers to the average amateur whose negatives look as if they were overbaked, cooked all over and dense as mud. To the expert exposer (or the lucky one) whose negatives are crisp and show clear graduating to good densities this hint is not directed.

Club News and Notes

Club Secretaries and Others will oblige by sending us reports for this Department

FORTHCOMING EXHIBITIONS, 1925

May 15th to June 15th, 1925—Pictorial Photographers' of America, address John H. Kiem, Chairman, Art Center, 65 East 56th Street, New York City, New York. Closing date for reception of prints April 18th.

June 20th to 27th, 1925. Java, Dutch East Indies International Exhibition of Photography, E. J. G. Schermerhorn, secretary, Boengsoeweg 50, Bandoeng, Java, Dutch East Indies. Closing date for entries June 1st.

May 23d to July 25th, 1925. Northern Exhibition. To be held in Cartwright Memorial Hall, Bradford, England. Honorable Secretary, Walter Bartle, 48 Newport Road, Bradford. Closing date for receipt of prints April 30th.

Madrid International Salon, dates not decided. Address for blanks and information, Secretario del Salon International de Fotografia, Principe 16, Madrid, Spain. ain. Address the Honorable Secretary, H. H. Blacklock, 35 Russell Square, London, W. C. 1, England. Closing date August 14th.

Chicago Camera Club

This association of enthusiasts celebrated its twenty-first anniversary with its annual exhibition of pictorial photography—the celebration being not in the usual show but the especial emotions that animated every member. A sentence in the brochure at hand is worth quoting. "We believe that photography as a means of artistic expression is open to a greater number of people than most other methods, and is the broadest and most easily traveled road to artistic appreciation and accomplishment." An essay could not say more.

Of the salon itself we can say no more than that the names of the contributors bespeak merit and the titles of the prints are rich in sentiment. Some of the pictorialists who appear on the catalog are new to us and others we have not seen recently.

Japanese Camera Club of San Francisco

This new organization meets monthly on the twenty-second at 1639 Post Street, San Francisco, when and where each member brings two or three prints which are hung, discussed, and criticized. Each succeeding meeting is supposed to show an improvement in the work done and this progress or lack of progress is frankly commented upon for the good of each and all.

The second gathering was in February, and the third in March brought a resolution to hold a public exhibition at the club rooms in May. As our Japanese pictorialists are making an eminent place for themselves we may look forward to a worth-while show.

There are thirty-eight members already and the applications keep coming in. The spirit is exemplary and promises great things.

The Art Center, New York

Not only residents of America's largest metropolis but art lovers of the entire United States are keyed up to consummating the obtaining of the full amount of $700,000 to be applied as an endowment fund. As this fund is strictly for the betterment of the people at large and for the cultural development of the nation we hope a million dollars may be gathered in short order. When the amount wanted is gotten there will be provided six public galleries where free exhibitions of the finest contemporary work in all the arts may be given. Photography, with her sisters, will achieve still greater dignity.

In the March issue of the Bulletin of the Art Center we would commend especially an advertisement of N. Courtney Owen. It offers a most artistic picture to catch and please the eye.

California Camera Club

The great event in the future is that trip to the Yosemite and we feel that camerists in other parts of the country will be tempted to come West and join their fellow enthusiasts in this opportunity to see one of the world's wonders in such inspiring company.

The invitation begins with this paragraph, which having read, the reader is asked to write the Club Secretary for a copy of the entire prospectus. You do not have to be a member to join the party, but you will want to become one after you have gone and mingled.

Members and Friends—We invite you to be a member of our party, on this, our twenty-ninth, annual tour of Yosemite. During your entire stay in the valley you will be far removed from all care, worry and flurry. You will be constantly surrounded by a grandeur the magnificence of which cannot be conveyed to one's understanding by prose, poetry or picture. What could be more delightful than a tour with us in a region that so abounds in scenic magnificence as to be limitless in its variety and character? The tremendous volume of water that comes dashing from precipitous cliffs, and representative of the many famous waterfalls in the valley, together with the sheer granite walls, fashioned by nature into every conceivable shape and form, towering three and four thousand feet above the floor of the valley, is but a mere mention of the many and varied scenic wonders that await you.

Brooklyn Institute

Beginning March 16 there was hung at the Brooklyn Institute an exhibition of the work of the Pittsburgh Salon Group, which reflected the character of that group. O. C. Reiter was represented by prints of diverse subject and treatment, including several of his characteristic prints of Pittsburgh's industrial phases. David and Eleanor Craig showed an interesting still life with sunlight streaked across a table. J. Will Kellner sent "The White Kerchief," a character study of an old woman. N. S. Wooldridge showed a group of landscapes full of soft atmosphere, printed on blue and green carbon. W. C. and J. M. Jarrett had a group of charming child studies and two landscapes, one a snowstorm, the other a lakeside bathed in sunlight. B. H. Chatto sent two excellent carbon prints, "Fairyland," a river overhung by trees and one unnamed scene of a farmhouse with heavy lowering clouds done in dark blue. P. F. Squier was represented by several large bromides among them "A Sombre Winter's Day," a snow scene, and "Finding Treasure in the Old Barn," showing two children in the sunlit doorway of a barn.—V. W. Zeig. had two large bromoils, "Drizzly Morning, North River," inked in green, and "Fish House, East Gloucester," in warm tones with nice water reflections.

The classes are concentrating their efforts on preparing prints for their annual exhibitions. Mr. Lorbe's classes will show their work the week beginning April 20 and Miss Lauffer's class will exhibit theirs beginning April 27.

The annual exhibition of the department will be held the week of May 11, with the formal opening on that night.

Pictorial Photographers of America

The seventy-fifth open monthly meeting of this body was held at the Art Center, New York City, on the evening of Monday, April 6, and a view was accorded those who attended of the work of the Chicago Camera Club, and the prints submitted in the monthly competition.

Mr. Martinius Anderson was the speaker of the evening. His subject, "Photographic Illustration from an Artist's Point of View," gave the pictorialists some new things to think about. As Mr. Anderson was erstwhile connected with the Lajaren-Hiller Studios and worked with the camera in the production of pictures he was able to speak with sympathy as well as authority.

September 14 to October 24 The Royal Photographic Society of Great Britain. Seventieth annual exhibition. The Honorable Secretary: Royal Photographic Society of Great Britain, 35 Russell Square, London W. C. 1, England.

Special Notice

Members and the public are invited to join the California Camera Club in an outing to the Feather River Region, June 19th to 28th.

Notes and Comment

The Physics of the Developed Photographic Image

In 1913 the Eastman Kodak Company founded its Research Laboratory to carry on to definite conclusions experiments in photography, its materials and processes. The results of these activities are published as they accrue in scientific and photographic journals and from time to time are collected in volumes of convenient size as a series of monographs.

The book which is named in the heading was printed a few months back but is now released to the public. It is edited by C. E. Kees and Elsie L. Garvin. All credit to them for their part and above all to the authors whose scientific modesty permits them to appear only in the parts of the entirety.

The subjects covered and the names of workers and authors of each is indexed as follows: No. 1, The Silver Bromide Grain of Photographic Emulsions, by A. P. H. Trivellie and S. E. Sheppard; No. 2, Theory of Development, by A. H. Nietz; No. 3, Gelatin in Photography, volume one by S. E. Sheppard; No. 4, Aerial Haze and Its Effects on Photography from the Air, by S. E. Sheppard, and the present volume by F. E. Ross.

We have no information as to how these may be obtained by the public but advise those sufficiently interested to write the Eastman Company for the ways and means of getting the set.

Thermo Development Card

The American Photographic Publishing Company has issued a chart that for completeness and usefulness reaches a very high point. It is one step further on the road toward that Mecca where chance has no place in development and we foresee the time when every professional workroom and many an amateur dark-room shall be found to have a copy of this device on its walls. Ten by fourteen inches, clearly printed and conveniently arranged. Price 35 cents.

Peerless Photo Colors

The Japanese Water Color Company is known around the globe and their Transparent Water Colors are used in America no more than in Europe, but the later production of Transparent Oil Paints with all the blending properties that have made the acquerelles famous are just beginning to get their deserved recognition.

A letter to the makers will bring literature which if carefully read should prove the equivalent of a course of study in photo coloring. A letter stating what the reader most desires to accomplish will bring just the information desired.

Burke and James' Novel Catalog

In its 1925 issue this old-established and dependable firm's catalog appears in a new shape, dressed in bright, deep orange covers, and up-to-the-minute typography. The larger size while somewhat awkward for filing with other catalogs has an advantage in that it will stick out in any pile of literature in which it may be placed and will therefore find itself when wanted.

The outstanding merchandise novelties on its pages are the Peerless Film and several more of those novelties for which Burke and James have always been noted. We note also that they are jobbing in a large way in Haloid products.

Wide World Picture Exchange

This is an International Association of men and women in all parts of the world organized for the interchange not only of photographic prints but all sorts of pictures, souvenirs, stamps, and general correspondence. In its wider scope it differs from the I. P. A. which is devoted to things photographic only and so far has limited its activities to this country.

Mr. Walter Johnson, whose advertisement appears elsewhere in this issue is the Director and a request to him will bring the prospectus and application blank with such further information as may be desired.

Our Book Shelves

The Tilney Courses in Art Culture

In this magazine and others there has appeared at various times an advertisement setting forth what one F. C. Tilney proposed to put into the heads of aspiring artists: A course in the form of ready made understanding and appreciation of art. We passed the thing with a subconscious disdain. In which we were one of a common herd.

F. C. Tilney has contributed much to the literature of better photography, and we have read most of what he has written with interest and profit, but that he should presume to teach us was intolerable. We assumed the general attitude expressed in the phrase "He can't teach me nothing". This being not only true of any who so ungrammatically states the fact but which may with equal truth be otherwise expressed thus: "I cannot be taught anything".

Well, Mr. Tilney, moved by some inspiration of kindness and the crying need of the writer, sent us six booklets comprising the set to a complete course in the understanding and appreciation of Art and after the first cursory, and resentful reading we settled down to a careful study of the text. Now, here, and to all who read we would confess that we have not only learned much that we never knew, but have been led to better understanding of a number of things which we thought we knew well.

It is not always easy, sometimes impossible to accept the Tilney assumptions. One will disagree sometimes with his deductions. There can be no doubt of his pedagogic ability, his complete knowledge of his subjects, and the potency of what he imparts. He attempts much but not too much. A careful student may learn from these lessons how to know why a great picture is great. No attempt is made to teach him how to make great pictures. Tilney, wisely, does not arrogate the prerogatives of God.

If praise must impress some suspicious souls as advertising, let these words serve that purpose. These pages are reserved for commendations and only such things as are deserving shall be noted hereon. We want with all our power to convey to every reader the high esteem in which we hold these booklets. We would like to influence every one of Camera Craft subscribers to taking the course and to faithfully studying it. The text is frankly didactic but none the less interesting. We are assuming, of course, that we address lovers of the graphic arts.

Over the breadth of this continent and the sea beyond we send our felicitations to Mr. Tilney and hope he may thrive and prosper in his efforts to supply a great need—the greater need because so little realized. The discouraging thing will always be that those who need instruction most are those who resent being taught. We wince at our statement for it strikes home. But we have read and are chastened. We have lived to learn that our course in Ruskin, our browsing in the literature of painting, and the memorizing of One Thousand Great Paintings and How to Understand Them, have all been in the way of short cuts. We have been "Well Read" but actually quite ignorant.

Photography and its Mysteries

Though this intriguing volume is one of a series called "Science for Children," the interest it holds for readers of whatever maturity of years and mental equipment proves us all children. Let none gather from title or generic classification that Charles R. Gibson, F. R. S. E. has written these 255 pages for mere pastime. The text is intensely interesting, is profitable to professional and layman in being full of old and new facts and wrinkles, and gives one a very adequate knowledge of the history of photography. Every page has its own appeal in one form or another. The comprehensiveness of the

volume is respectworthy, running from the first camera and the first photograph to the latest tricks in moving picture making and sending pictures by wire. J. B. Lippincott Company, Philadelphia. Cloth bound. 255 pages.

Penrose's Annual

After twenty-seven years of Penrose one has developed an exalted idea of what each new volume shall be. That standard has been maintained year after year and the 1925 issue is not only equal to any hitherto published but in some respects has surpassed them all. This may be credited to the publishers only in part. Much has been given them within the last twelve months in new color processes, photographic mediums, and printer's inks. Nothing can detract, however, from the careful search for material and the extreme care in selection therefrom to maintain a uniform excellence in text and illustration. An excellence due, as much as anything, to elimination. Nothing useless, nothing diffusive, or abstract appears on the pages. A generous, thick volume, substantially bound in heavy board and buckram back. Issues by Percy Lund, Humphries and Company, 3 Amen Corner, London, England. Edited by William Gamble, F.O.S., F.R.P.S.

Two New Books from Boston

The book department of the American Photographic Publishing Company have issued a volume on "The Human Form and Its Use in Art" by F. R. Yerbury and G. M. Ellwood. It will be just what those who study this subject otherwise than from living models will want. Personally our own taste does not run to this branch of photography but with our slant and prejudices we are compelled to admit the book to be quite complete and unreserved.

Of an entirely different nature and appeal is the 1924 issue of Photograms of the Year, published as usual by Illiffe and Sons of Great Britain, edited by F. J. Mortimer, F.R.P.S., and marketed to the American public through the American Photographic Publishing Company of Boston. As an epitome of the year's best pictorial work and for excellence of engraving and presswork only the highest praise can suffice. All photographic enthusiasts cannot attend salons or make masterpieces but between the covers of Photograms they are able to view a Salon consisting of the cream of the cream.

The anatomical work sells for $8.00 and Photograms for $2.50 in paper and $3.50 in cloth binding.

The California Library Plan

It would be a wonderful thing for photoraphy and photographers if the plan known by the above name were to become active in every state in the union. It proposes to make libraries the circulating mediums not only for books but for pictures, prints, slides, stereograps, and films. We advise any reader who is interested to write to Mrs. Allen H. Suggett, Chairman General Federation of Women's Clubs, 850 Francisco Street, San Francisco, California.

Telephotography

Through courtesy of J. H. Dallmeyer, Limited, of London we are indebted to the George Routledge and Sons, Limited, of the same city for a copy of their third issue of the Handbook on Telephotography. One hundred and twelve pages have been covered with matter so selected and arranged as to make the book comprehensive. The text will prove invaluable to all who are interested in the subject and the treatment is scientific yet plainly to be understood by the layman.

The curious thing about it, to us, is that the first edition was by Cyril F. Lan-Davis, F. R. P. S., the second by Lionel Barton Booth, M. A., F. R. A. S., F. O. S., and this third and last issue by Israel Davis, M. A. The mature consideration of the three minds so well qualified by title and reading of their preceding authors gives a sense of confidence which is not contradicted by a reading of the text. We fear the average reader is inclined to skip prefaces and biographical forenotes, which is to be regretted, since so much that helps in the understanding of the object of a work is to be found in just these pages. In the present instance we forewarn all who may buy the book that though they will get a great money's worth in any one chapter, they shall cheat themselves of no small profit if they ignore the preludes.

ol. XXXII No. 6 JUNE, 1925 Price 15 Cents

CAMERA CRAFT

CAMPANILE, BERKELEY K. SIMIZU

SAN FRANCISCO CALIFORNIA

PHOTOGRAPHIC PRODUCTS OF PERFECTION

HAVE YOU TRIED

"GEVAERT ROLL FILM"

YET?—YOU WILL BE COMPLETELY
SATISFIED WITH THIS
QUALITY PRODUCT

The GEVAERT Co.
423 West 55th Street

OF AMERICA Inc.
New York City

Chicago Branch: GEORGE W. MACKNESS, *180 North Wabash Ave.*

OUR COMPETITION

has excited astounding interest and brought satisfying results.

THE PICTURES

were good considering that this is a new proposition to our readers

BUT

they are going to be better and better and more numerous when the winners get

THE PRIZES

and the amateur is going to get a new and delightful incentive for taking and making pictures.

Get your prints in before the 10th of the month.

Camera Craft Publishing Company

703 Market Street San Francisco, Calif.

HARRIETTE E. CLUTE
President

IDA M. REED,
General Manager

CAMERA CRAFT

A Photographic Monthly

Entered at the Postoffice in San Francisco as Second-Class Matter
Copyrighted, 1925, by Camera Craft Publishing Co.

CONTENTS FOR JUNE 1925

Cover Picture—Campanile, University of California ..... K. Simizu
Frontispiece—In Harbour Vollendam ..... Herbert Bairstow, F.R.P.S.
Herbert Bairstow, Pictorialist (Illustrated) ..... Sigismund Blumann 267
The Pittsburgh Salon (Illustrated) ..... Charles K. Archer 271
The Big Aperture Lens (Illustrated) ..... John E. Saunders, F.Z.S. 275
The Precipitation of Precious Metals from Photographic Solutions ..... E. T. Ellis, F.J.I. 280
Travel and Camera in Italy (Illustrated) ..... H. D'Arcy Power, M.D. 283
The Old Family Album (Illustrated) ..... Sigismund Blumann 286
A Novel Contrivance (Illustrated) ..... Harold J. McCurry 290
Convention Picture—H. Lancaster and Dallas Cowles ..... Louis Dworshak 292
Poem: "Art Is Life" ..... F. L. L. Scharlach 293
Editorial—"What Is the Matter With Photographic Illustration?" 294
First Prize Winning Picture in June Competition 296
Second, Third, Fourth and Fifth Award Winning Pictures 297
Our June Competition and List of Contributors 298
International Photographic Association 299
National Association News 300
Pacific International News 301
Photo Finishers' Association 302
Chit-Chat 304
A Photographic Digest ..... Edited by H. D'Arcy Power, M.D. 307
An Effective Aperture Meter, Gold Toned Sepias.
The Amateur and His Troubles ..... Conducted by S. B. 308
A Profitable Experiment.
Club News and Notes 310
Notes and Comments 312

MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

Expirations—Subscriptions to Camera Craft are discontinued on date of expiration. Your wrapper address shows your expiration date. ¶**Renewing**—In renewing a subscription, do not fail to say that it is a renewal. ¶**New Address**—In notifying us of a change of address, give both the old and new address.

Subscription Price $1.50 **Canada, $1.75** **Foreign, $2.00**

Camera Craft Publishing Company, Claus Spreckels Building,
San Francisco, California

CONTAINS ASSOCIATION NEWS OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

FOREIGN AGENTS

Australia { Harrington, Ltd., Sydney / Kodak, Australasia, Ltd., Sydney
Brazil ..... Casa Stolze, Rua Direita, No. 14, Sao Paulo
China ..... Squires, Bingham & Co., Shanghai
Japan ..... K. Kimbel, Yokohama
Malta ..... Do Agius Catania, 41 Sda. Reale, Valletta
New Zealand ..... Richard Hill, Matlock House, Devonport, Auckland
Philippine Islands { Camera Supply Co., 110 Escolta / D. Denniston, 118 Escolta
Scotland ..... Robert Ballentine, 103½ St. Vincent St., Glasgow
South Africa ..... A. Goldie, P. O. Box 1594, Durban
Argentine, S. A. ..... Correo Fotografico, Maupi 231, Buenos Aires

OFFICIAL ORGAN, PACIFIC INTERNATIONAL PHOTOGRAPHERS' ASSOCIATION

CASH PRIZES

Instead of Merchandise

for the

P.I.P.A. MEMBERSHIP CONTEST

[President Evans announces that this change is necessary to conform to rules of Manufacturers' Convention Bureau.]

FIRST PRIZE $75.00

Second Prize $50.00 Third Prize $25.00

TO THE PERSON SECURING THE MOST MEMBERS

RULES **Contestants must be paid up 1925 members** **RULES**

Because of the value of these prizes they will not be awarded for less than five memberships. Fully paid dues only will be counted in this drive. Active members count for one and associate members count for three-fifths.

Contest closes September 1st, 1925—Awards made at Convention

Section 3. This shall be an association of individuals and not of firms.
Section 4. . . . In case one studio is owned by two or more individuals, only one owner shall be required to pay the five dollars annual dues, the other owners paying as employees, three dollars.

These are worth striving for. Your chances are as good as anyone's. Go out to win!

Sign here for full information and application blanks or pin coupon to your letterhead. →

IDA M. REED, Secretary,
Pacific Int. Photographers' Ass'n,
703 Market St., San Francisco, Cal.

Please send at once a supply of application blanks and full information concerning the membership contest. It is understood this does not obligate me.

Name .....

Street .....

City .....

IN HARBOUR VOLLENDAM

HERBERT BAIRSTOW
F. R. P. S.

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXXII JUNE, 1925 No. 6

Herbert Bairstow, Pictorialist

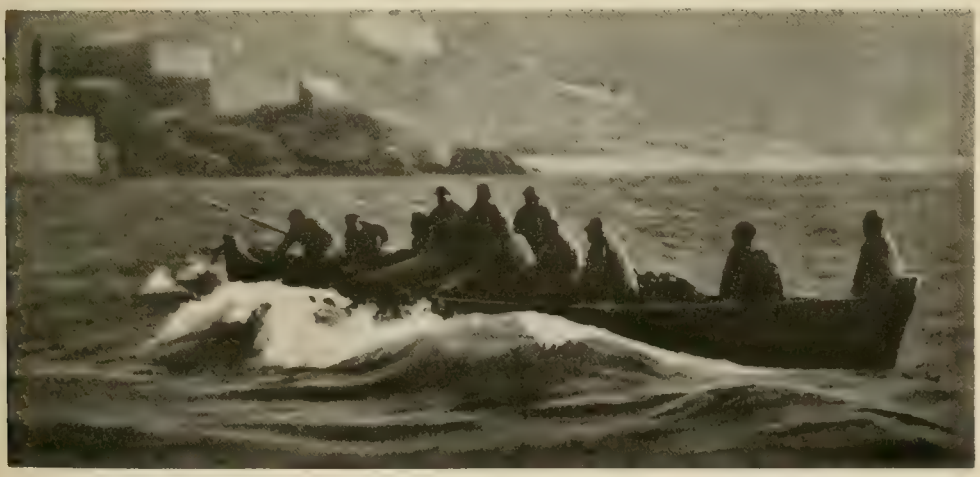
A LITTLE ABOUT A BIG MAN AND SOME OF HIS WORK

Sigismund Blumann

Illustrated by Reprints of the Bairstow Pictures

He always had a strong inclination for drawing and painting and in his late teens was afforded two or three years' training in the art classes of the Halifax Technical School. Without disparaging either the school or art training we risk the statement that there was much to forget, more to learn, and most to assimilate of what had been taught and observed by life and nature, when the camera became the instrument for the expression of his emotions in graphic form.

More to the point, in all likelihood, and all to the good was the Tilney Course, "The Art of Life" which our subject pursued in recent years. We were, ourselves, rather cocky as to our conceptions and perceptions till F. C. Tilney, by showing us so much, showed us how little we knew.



HAULING IN THE NETS HERBERT BAIRSTOW

SAND DUNES HERBERT BAIRSTOW

It was in 1901 that Mr. Bairstow took up photography and he naively tells us it was at this time that he entered the first competition and received the first awards. Some achievement for a beginner. But it does not surprise us. This man had a message bottled up which needed only the means and the opportunity. That his theoretical knowledge is well grounded is attested by his holding a first class certificate for the London City and Guilds examination in photography.

For some reason most readers are interested in knowing what camera, lens, plates, and papers the masters use. Actually the secret lies in the equipment of the man, not his paraphernalia, but we will spread the materialistic data. Mr. Bairstow uses a hand camera of the reflex type with an anastigmat lens of the proper focal length; he prints in platinotype, bromide, bromoil, and bromoil transfer. At present all his pictures are being produced by the last named process.

In reply to our usual questions we learn that "I have a great idea of the possibilities of the transfer process, whether from oil, bromoil, or carbro oil. The possibilities for personal expression by these means are so much greater with an additional advantage from the fact that the final result is a print in pure pigment on a straight paper base."

"Some critics choose to condemn the entire line of processes as being imitations of such graphic arts as etching, photogravure, etc., but that is not the case, by any means, as the photographer uses the camera to draw his picture just as in straight photography. What handwork he may add thereto is irrespective of the process adopted. The final result must be

IN FIESOLE HERBERT BAIRSTOW

judged by its merits or lack of merit, for it is a picture or fails as such. The means of production are not in question when the art of the individual rises sufficiently above the material being viewed to make it worthy of finer consideration."

Returning to the reader in our own person we would stress that last sentence. A work of art is not the material whereof and whereon it is made but gets its worth from an essence, a spirit that shines through substance with a luminosity derived from the soul of the artist. Nor lens, nor plate, nor paper, nor means, matter except as they help to convey that soul-light to kindred spirits .

What Herbert Bairstow has achieved is not a matter of methods or material, any more than material and technic can be said to be the secret of the greatness in photography of Marcus Adams and Lionel Wood as portraitists, of Whitehead, Summons, Rigby, Dr. Chaffee, Kales, Reiter, Edwards, Goetz and the numbered few which need not all be named to illustrate the point, as to landscape. Each works his own way and achieves by that very individuality. Each knows how to express himself, which is not uncommon, but they all have something great to say: That is the element of their distinction. They constitute a class, in aristocracy having the sense of beauty, the knowledge of art in common.

A LONELY CALVARY HERBERT BAIRSTOW

AN IRISH HOMESTEAD — HERBERT BAIRSTOW

The Pittsburgh Salon — 1925

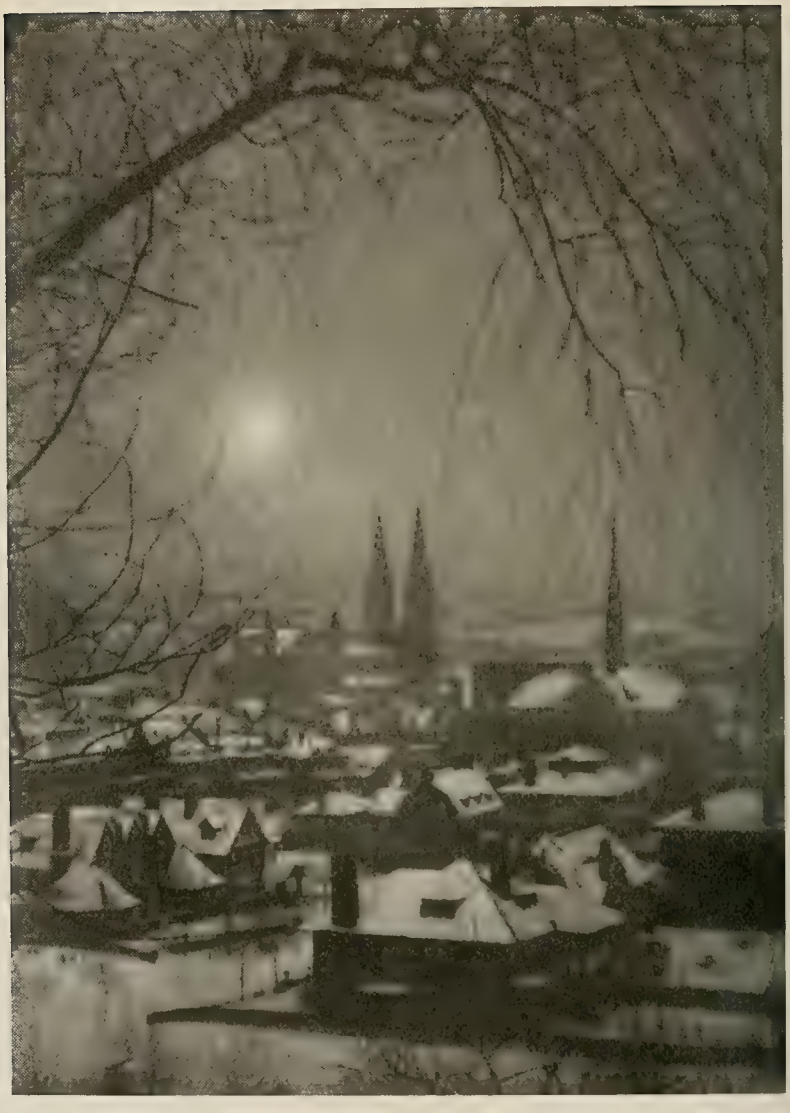
By Charles K. Archer

Illustrated from the Prints Hung

During the month of March the Directors of the spacious art galleries of the Carnegie Institute at Pittsburgh gave to its guests the privilege of viewing the Twelfth Annual Pittsburgh Salon of Photographic Art.

This exhibition was open, free to the public, every week day from 10 o'clock in the morning until 10 o'clock in the evening and on Sundays from 2 o'clock P. M. to 6 o'clock P. M.

The display of pictures was adjudged by those in the best position to know, as of a more uniformly high art standard than its predecessors, and that is saying much. It would indicate that more people are making good pictures than ever before. The interest of the public in this exhibition is developing apace with its art value and besides the thousands of people from the Pittsburgh district who annually take this opportunity of seeing the cream of contemporary art in pictorial photography, the interest seems to reach out in wider circles from year to year and the salon wel-



THE SLEEPING CITY — FRANCIS O. LIBBY, F.R.P.S.

comes visitors from outside points in greater numbers and from greater distances. As this latter class of visitors may be presumed to be especially interested in these pictures it occured to the writer, as an interesting experiment, to attempt to crystalize their first impressions of them into a somewhat definite form; and so they were asked to write down on a signed slip of paper the catalogue numbers of what they would select as the best ten pictures in the show. The writer is going to tell you how this experiment worked out and of such results as he was able to deduce from it.

In the first place, in fairness to these visitors, it should be remembered that most of them had only a very limited time to spend in the gallery and it is hardly possible to do full justice critically to 334 pictures under such conditions.

After the salon closed the votes were tabulated and it was revealed that ninety-two prints received one or more votes for a place among the best ten, thirty-three of these having just one vote each.

The picture which outdistanced all rivals was "Sale Temps" by Leonard Misonne of Gilly, Belgium. This is an oil print in warm black ink and shows a village street on a rainy day. Two figures with umbrellas are trudging down the middle of the street through mud and rain and are strongly silhouetted against the light, spectacularly breaking through storm clouds and reflected by the wet road. Great distance is suggested by another dark figure, very small, placed almost where the road vanishes. The picture undoubtedly deserves much applause.

Four of Misonne's pictures each received a strong vote. They were, besides "Sale Temps," "Au Passage d'eau," "Paysage Flamand," and "Paysage."

In "Paysage Flamand" a house with thatched roof and a large tree—two large dark spots—are perhaps too central but the oil print in greenish blue ink is taken out of the commonplace by the wonderful sky treatment. It is nothing if not luminous.

This same luminous sky treatment, beautifully executed in "Paysage," pulls the eye always away from a fine pastoral scene where the cows lie peacefully and contentedly before a background of graceful trees. This is an oil print in brown ink. "Au Passage d'eau" greets one at once as an old friend. It is such a good imitation of Corot's famous painting that originality of subject matter steps aside in favor of a beautiful picture in greenish blue ink by the oil process. Lionel Wood of Brighton, England, is represented by five pictures and none of them failed to draw votes, his "Portrait—Miss Hawthorne Wood," receiving the second largest number cast. Perhaps the easiest criticism to make of this print is to say that one is disarmed and not inclined to find any faults. In tone it is a dark rich brown. The placing of the head in the picture space is dignified. The lines are very interesting and the massing of light and shade entirely satisfying. The face expresses great sincerity, almost sadness. The reproduction in the catalogue fails to record the rich beauty of tone. It is an outstanding portrait and a credit to its author.

Mr. Wood shows much versatility in subject matter. His architectural "Study in Curves—St. Marks, Venice," attracted much attention as well as votes, with its fine arrangement of straight and curved lines.

Arches supported by columns, a fountain with approach of curving steps, and of course the St. Marks' pigeons all properly grouped pictorially, make the charm of the picture.

(To be continued in the July Issue)

Taken with a 4¼-inch Pentac, f2.9 with an accurate exposure of 1/500 second by A. H. Hall.

The Big Aperture Lens

ITS GROWING USE AMONG AMATEUR WORKERS

By John E. Saunders

(Fellow of the Zoological Society, London, England.)

Illustrated by the Author

A big wave of high speed photography has begun to roll all over the up-to-date parts of Europe, and if it has not yet reached America, it soon will do so. And then the country which made us all photographers, the nation which put the hand camera into the fingers of every youngster, is going to take up high speed photography.

We have high speed plates, high speed films, high speed cameras, of course. They are signs of the times. But to my mind the high speed lens is the biggest step forward of all.

It is not many years since the amateur worker with an f/4.5 lens thought he was dreadfully daring. Today many of those men, in Britain at all events, are singing the praises of lenses that are faster than f/3. I am one of them.

In my own particular line of work, animal and bird photography in our London Zoo—a terribly fascinating study, once you catch the fever!—I will confess that at first I had my fears that such a lens as the Dallmeyer Pentac, which works at f/2.9 would be an unwieldy piece of apparatus, that the question of depth of field would enter too much into the problems of its use. Just as some of the experienced workers of my boyhood days scorned roll-films, only to be converted to their use by their children (or their grandchildren) so I feared at first that an f/2.9 was just a little too ambitious. I knew of course that lenses of big aperture were used successfully for studio portraiture, but on a hand camera—well the idea did seem bold!

THE GIRL PHOTOGRAPHER

Taken September, dark season in late afternoon 1/64 second.

THE STEEPLE CHASE FALL

The rapidity of the lens is shown by absolute freedom from motion.

GOLDEN EAGLE
Taken six feet from subject, inside of cage in August—a dull time in England.

AUSTRALIAN LAUGHING KING-FISHER
Taken in December on an especially dark day at 2 P. M.

Then one day a little Dallmeyer Speed Camera was put into my hands. It had an f/2.9 Pentac Lens and it took pictures 4½x6cm. in size, on plates or film-packs. It is now being supplied, I believe, with an attachment to take the ordinary standard V. P. roll-film which the stores sell in their thousands.

"A beautiful little toy," said I, in my innocence, thinking in terms of serious animal photography, with my mind on my own favorite 5x4 Graflex and its 7½-in. f/4.5 lens and its f/5.6 Dallon Tele-Anastigmat lens for shots at longer range. My co-worker in zoo photography—a girl whose keenness for photography is great but is excelled by her keenness for animals—interposed in the discussion.

"Let **me** try it, then," she urged. "It's just the sort of thing we can take anywhere into any animal cage into which we go. It will not scare anything, not even the hippos"—who, by the way, are nervous creatures at close quarters.

With many misgivings about "that beautiful toy," I took up her friendly challenge, and I came away with the Baby Speed and its f/2.9

"BILL" THE WEST AFRICAN LEOPARD
The Felines are notoriously quick and hard to take.

THE POSING BEAR
Taken by a novice during a dull February season.

SHANKLIN, ISLE OF WIGHT — AN OLD ENGLISH VILLAGE
Taken on a wet afternoon in October at 5 P. M. There was a shower as the exposure was made.

lens. But within two days I was a complete convert, not merely to the little camera but to the lens. Since then I have used bigger cameras with such lenses and I am now arranging to have instead of a 6-inch an 8-inch Pentac on my Graflex, solely for animal and bird photography.

I have found that while an f/4.5 will do much in difficult circumstances, a lens which works at f/2.9 will do a great deal more. In using f/2.9 in the longer focal lengths such as 6 inches and 8 inches you have to be a little more careful in your focusing than when you use f/8, of course; But the photographer who can use an f/4.5 lens at full aperture need not be frightened at using f/2.9, if he will only be reasonably careful in his focusing and especially in dealing with close-up subjects. In the bigger sizes, say 6-inch focal length and bigger, all these high-speed lenses like the humbler f/4.5 are best used on a Reflex camera.

In the small sizes such as 4½x6cm. or 3½x2½in. focusing with a larger aperture is as easy as focusing with a f/4.5 or f/6.3 in actual practice, for the lens on my little Baby Speed, being of only 3-inch focal length, gives me as much depth of field at f/2.9 as a 6-inch f/4.5 when it is stopped down to f/11. That's good enough for me. I want my photographs for big enlargements, and—what is even more exacting in its demand—for the making of lantern slides.

Much as I like my Graflex—a splendid instrument for natural history work—we zoo workers generally take the little speed camera along with us (in addition to our respective Reflexes) because there are times when

the Speed will score when the other cameras with their slower lenses will not. Sometimes the difference between f/2.9 and f/4.5 is the difference between getting a photograph and not getting it. And the Speed, being small, is never in the way and never an encumbrance.

The Speed goes everywhere with my girl co-worker and myself. We have pointed it through the bars of the cages at full-grown African leopards (not mere tame ones, by the way), we have taken it into cages with hippopotamuses to photograph them at close quarters (my co-worker holding the creature's mouth open so that I should get my shot successfully at six feet wide open iris). We have tried it on lions at eight feet; we have taken it into the cages of golden eagles and vultures. Never has it failed us. And we always use it at full aperture. You might take the iris diaphragm out of it, for all the use I make of it! I can recall only one afternoon when I stopped down and then only to f/5.6 because I wanted to get a view for landern slides with objects 5 feet and 30 feet both in sharp focus. That dainty camera has been taken away from us by friendly leopards, it has been carried about (when my back was turned) by inquisitive vultures, but it has borne a charmed life, and no harm has come to its lens or its shutter or even its leather covering. (I touch wood, as a safeguard for the future!)

It won't, of course, take a portrait of a black cat in an unlighted cellar —but it will go nearer doing it than any other camera I know. These late large aperture lenses are being used winter and summer by enthusiasts whom I know, for snapshots of express trains going at 50 and 60 miles an hour. They are employed by newspaper photographers such as the experts of the "Daily News" and "Daily Sketch" in London, for photographs of stage scenes during the performance of the play with an audience present and with only the ordinary light used during the performances and with no special facilities.

The newspaper photographers of London are now using them in their focal plane hand cameras all the year round, and they are finding that by doing so, they have increased the range of their work enormously. They rarely use Reflexes, by the way—they prefer focal plane cameras of the Anschutz type.

The great advantage of the f/2.9 is that it requires less than half the exposure which the f/4.5 demands for a given result. In my own practice I give at f/2.9 two-fifths of the exposure I should give at f/4.5 and it works out successfully.

To give exposure comparisons, which may appeal to the average worker, let us take the case of an English summer landscape, on a bright afternoon soon after midday, using a Kodak film or film-pack:

A Brownie: Instantaneous (about 1/25 sec.).

Roll-film camera with f/8 lens: 1/50 sec. at f/8.

Focal plane reflex at f/4.5: 1/200 sec.

Speed camera (or reflex) with f/2.9 Pentac: 1/500 sec.

I will wager that each would be fully exposed.

Think of what that easy 1/500 sec. means in getting snapshots of moving objects: say of your tennis party actually at play, at your athletic sports, of the girls of your family jumping out of doors, or of your automobile while running.

That power of speed in the lens means also that you can get fully exposed pictures in dull light inside the woods in your country rambles on December 31 as well as on June 30 and at night in your own home in the family circle without a prolonged exposure.

Though I specialize in one line of work I can see daily the ever increasing use being made by professional and amateur workers of these modern high-speed lenses, and the only complaints I hear are from one or two who would make a mess of things with a box Brownie on a sea beach in sunshine, or a few old-fashioned folk who have never tried fast lenses and who object to anything which is new, because it is new. We've still a few of them left in this country.

In the zoo where I go on more than 300 days a year—it is my club; in fact I am a night-worker—I probably see more photographers actually at work than anyone connected with photography, commercially, in Great Britain. And I have noticed in the last six months of 1924 more and more photographers using high-speed lenses than I had expected. I find the speed camera in the hands of the highly-skilled press photographer who must get results at all costs on the one hand, and at the other end of the scale I find it in the hands of school-boys of 16 years (college youths, perhaps, you would call them in the U. S. A.) and girls and young women who use cameras for the joy of the thing. And they all seem to make a success with the use of the f/2.9 lens particularly in the case of the small camera.

The 6-inch Pentac is a light lens—light in weight and particularly light in its optical intensity. If ever I were restricted to one lens only I think I should plump for the Pentac because I can use it at all seasons, from January 1 to December 31 on any day when a photograph is at all possible in London. I have tested it again and again and it has never let me down. My exposures have necessarily to be from three to four times the exposure for an "average" subject—as I need to get the texture of fur or feather or hide, into my negatives. There is surely a big scope for its use in other fields of photographic endeavor. Besides, it lengthens the day for the photographic enthusiast. With such an objective a photographer can get hand camera pictures when anything slower should require a tripod.

Truly there is much to be said for the ultra-big aperture lens, provided that it is used with horse-sense. And that brings me finally to two points: With a f/2.9 you need, on account of the amount of light admitted and the decimals of seconds: (a) An exposure calculator of some kind (I use a simple one, with sliding cardboard scales). (b) A lens hood, costing perhaps half an American dollar, to slip on the front of the lens to keep away stray rays of light. And then nothing in the way of dull light or difficult subjects to hinder you, the picture is yours for the taking and time is no longer your master.

The Precipitation of the Precious Metals from Waste Photographic Solutions

By E. T. Ellis, F. J. I.

Courtesy "The Photographic Dealer"

It may be interesting to draw attention very briefly in the present article to some methods by which the precious metals may be precipitated from photographic solutions which otherwise are allowed to go to waste. Many dealers have substantial amounts of these liquids available, and undoubtedly lose large sums every year by throwing them away. The same applies to the professional photographer. Hundreds of gallons of gold- and silver-containing liquids go into the drains every year, and the country is poorer in consequence.

While undoubtedly the full recovery of the precious metals from waste photographic solutions is too technical a matter for the average dealer or professional, the precipitation is in some instances comparatively simple. I recommend, therefore, that this step only be taken, the precipitates themselves being sold for smelting to firms who specialize in this operation, unless, of course, they are obtained in a condition which enables them to be re-used immediately.

Precipitation, if tackled at all, must be tackled from a business point of view. Waste of time can be eliminated by treating the solutions in batches, i.e., saving up until substantial quantities have been obtained instead of trying to recover from a few gallons only. Care must be taken, too, not to multiply the labor and chemicals required by undue dilution, and with this object in view I recommend that the wash waters, as a rule, should not be treated at all. Most technical photographers and photographic chemists recommend that the wash waters be mixed with the more concentrated solutions, and precipitation of the whole lot undertaken together. The wash waters, however, contain only very small quantities of the precious metals, and increase the bulk to be treated in a very undesirable manner. Far better leave them alone, unless it is possible to sell them to specialist firms for a small consideration for each forty gallons.

Recovery of the Royal Metal

Another very important point is that solutions which contain silver should not be mixed with solutions containing gold wilfully, as it is better to precipitate silver only, and gold only, rather than to attempt the precipitation of a mixture of the two. There are some cases where this double precipitation is important, but I do not propose to deal with them in the present article, as it would undoubtedly take us too far into technicalities.

First of all, then, a few words on the recovery of the royal metal from waste photographic solutions will be of interest. Haugk's process is practiced on the continent in the case of old toning baths, but is is decidedly complicated, although gold chloride is ultimately obtained, and this can be immediately re-used in making up toning powders or solutions. The tin and tartrate method is simpler, and it will be well, I think, to give a brief outline of this.

To a boiling solution of any waste photographic liquid containing gold, an alkaline solution of tin, stannous (not stannic) oxide is added. The liquid is thoroughly agitated to insure thorough incorporation of the two, the heating being prolonged until no more precipitate settles out. This precipitate, however, is by no means pure gold, containing as it does a very substantial amount of tin. However, the two are easily separated.

The next step is to dissolve this precipitate in nitro-hydrochloric acid, the well-known royal water. The precipitate goes pretty well into solution, and from this liquid complete precipitation of the gold is possible by adding potassium sodium tartrate.

Silver-containing Solutions

A very large number of different methods have been devised for the recovery of silver from solutions containing it. Undoubtedly the hypo-sulphite fixing bath is the most popular, and deserves the fullest attention; and in the short space available I propose to omit notes on the recovery of silver from cyanide solutions, as this is a dangerous and ticklish operation.

We can precipitate the silver in such solutions in many forms. Probably the three most useful ways of obtaining it are as silver chloride, as silver iodide, and as silver sulphide.

The Chloride Process.—Old hypo baths and other silver-containing solutions can have their silver precipitated as the chloride comparatively easily. Hydrochloric acid is frequently added, but, as this generally precipitates some sulphide, I do not recommend it. Far better add common salt cautiously and in small quantities, until there is no longer any deposit, after which the chloride is duly filtered off and sold to smelters.

Instead of common salt, washing soda is sometimes employed. This precipitates the silver in the form of the carbonate, which, by the way, buyers are fonder of than the chloride on account of the readiness with which it can be reduced. Unfortunately, however, hypo solutions are by no means always pure, and the same applies to other silver-containing liquids. Washing soda precipitates other metals as carbonates as well as silver, and hence the separation of the metal is often quite a difficult problem.

Iodide Precipitation.—This is a favorite way of treating old hypo-containing liquids, especially where the proportion of silver may be appreciable. Roughly speaking, about half of each ounce of silver iodide consists of silver, and hence the recovery is a profitable matter indeed.

Precipitation is a fairly simple matter, and is done by the addition of a concentrated solution of potassium iodide. This last chemical is readily

obtainable, and, although it costs more than it used to, it is by no means expensive.

The potassium solution should be slowly run into the liquid, stirring all the time with a strong piece of glass rod to insure thorough mixing. When the precipitate begins to decline in quantity, add more potassium very cautiously, and continue until precipitation ceases altogether. After this run the liquid through a filter paper, dry the latter, and incinerate this very cautiously. The ash should then be sold to silver-smelting firms.

The Sulphide Process.—Opinions differ with regard to the advantages of this over other processes of precipitation. Personally, I am firmly convinced that it is the most economic of any, although possibly longer time is required than in the case of the process previously described.

Wherever evaporation is possible, it is certainly advisable in carrying out the sulphide process to concentrate the waste hyposulphite solutions, evaporating them down even to half their original bulk before any chemical treatment whatever is adopted. In such an operation there may be a certain amount of precipitate formed, but this should be stirred up and retained in the liquid when it is poured into the treating vessel.

The first chemical step is to add spirits of salt, this liquid being easily obtainable in most districts remarkably cheap. Transfer at once to the fume cupboard, or if you have not such a thing, work against an open window. Stir well, and note how comparatively readily a precipitate is thrown down.

When the liquid has cleared, further acid should be added, and this continued slowly and in small quantities until precipitation ceases altogether.

Meanwhile a most objectionable gas will have been evolved, namely, sulphuretted hydrogen, characterized as it is as being similar in smell to rotten eggs. While this gas is coming off the liquid should be thoroughly stirred, so that as much as possible of it can be kept in the solution, to act on the silver and throw it down as sulphide. Large quantities of elemental sulphur are also thrown out of the solution at the same time.

The precipitate, when the operation is complete, consists of silver sulphide, some silver chloride, and free sulphur. This last can be removed by dissolving it out with carbon bi-sulphide, or the material can be strongly heated with salt, soda and finely-divided metallic iron. Personally, I think, however, it is better to hand the residue on to silver smelters after the free sulphur has been removed from it.

There are quite a number of other methods of recovering silver and gold from photographic solutions. Traces of other precious metals occur in these liquids as well, as every dealer and professional knows. Generally speaking, however, it does not pay to recover every precious metal which may be present, but to specialize in the precipitation of gold and silver only.

A BIT OF THE FORUM: ROME H. D'ARCY POWER, M.D.

Travel and Camera in Italy

By H. D'Arcy Power, M. D.

Illustrated by Photographs by the Author

(Continued from our May Issue)

The Chinaman may carry his country with him to the stranger land, but not the Italian. Where in these "Little Italys" is the omnipresent fountain with the men cleaning fish on one side and the women washing clothes on the other whilst steps a barelegged beauty, old Greek in face and carriage, who raising a heavy pitcher of water to the crown of her head walks away in stately grace? Where are the little groups of workers, vendors and gossips squatting on the ground with their ceaseless babble and gesticulation? Assuredly not in the transplanted Italian quarters, not even in Milan, Genoa or other industrial cities of the north where the modern spirit is triumphant and costumes, faces and manners have dropped to the dead level of London, Paris, or New York. Here in southern Italy, off from the beaten track of traffic and travel are towns, the undisturbed growth of centuries, the people carry the hall-mark of race and individuality, and the melting pot is not operative. Here are to be found the things that our tourist never snaps, perhaps never sees. It is a sad fact that with the coming of the tourist crowd a place soon ceases to be interesting. Thanks

to their inaccessibility, Amalfi and the neighboring towns of the Bay of Salerno are still unspoiled. The fame of Capri is proving its undoing; already modern hotels, carefully trimmed walks, and carefully trimmed people, and in the distance we may discern the "movies," a beach band, and the end. When from the porch of St. Marks you may listen to two bands in tango competition what chance has mere beauty to banish vulgarity?

Now a few words as to why so little of what I have referred to is to be found in the pictures brought back by the innumerable army of snap shotters. The causes are three. First comes the idiotic attempt to see everything, which ends in the failure to see anything properly. Secondly, comes the herd habit of travel, the tourist agency craze, which proposes to relieve the traveler of all trouble, forgetful of the fact that nothing worth while is ever gained without trouble. Thirdly, ignorance of what they wish to see, or why they want to see it. For the last two years I have watched these unfortunates wasting their money in getting tired and uncomfortable, but solacing themselves with the delusion that now they were seeing the great things of the world, when as a matter of fact they had no clear remembrance of the sights and information of even a week ago. They follow in a crowd an ambulatory, high-speed talking machine, without having made previous study of local or general history. Occasionally a guide is met with, educated, and having a love of his subject, who knows when and where to put the accent, but such are the exception. The only way in which the average guide could be made useful would be to contract with him that he should simply take you to the things you want to see, and then only speak in response to your questions. He would be a useful animal, but difficult to find. I say take you to the things you want to see because unlike the excellent directions and information publicly posted on German buildings, the wanderer in Italy is left entirely without information. Thus the remains of ancient Rome's great buildings, in and about the Forum, which are difficult to place from guide books, but could be made quite interesting by merely placing name plates, are left to puzzle you. If the Rockefeller trust or some multi-millionaire wishes to do a good work let a few thousand be expended on this most useful object to the gratitude of all tourists, and his own countrymen in particular, though an Italian friend told me that the influence of the guides might prevent its acceptance.

The herd habit of travel is partly the result of the hurry habit and partly its cause. Here is a true story: The country around Naples has some of the finest scenery and interesting places in the world. Within a circle of less than fifty miles lie Vesuvius, Pompeii, Amalfi, Ravello, Capri, Sorrento, Beja, Posillipo, and Naples itself, each one a place for days, or even weeks of study and enjoyment. I spent three weeks at Amalfi and felt I needed three months to record all I wanted to carry away with me. But to my story: In one of these places I met a gentleman at breakfast who told me he had seen them all, and asked me if there was anything else, as

AN ARGUMENT — H. D'ARCY POWER, M.D.

he wished to go north next day. I asked him how long he had been in making this extensive round, and he replied, "two days," with the assurance that it was "a devil of a job but he had done it," also that he had used up the greater part of a dozen film packs. It would be interesting to see his photographic results, and to read the account of his travels. This case is extreme but quite typical. In the evening I have listened to the conversation of parties back from their outings to Pompeii, Capri, or the Roman Forum, and listened in vain for any discussion of what they had seen. Overcharges, the last football match, La Follette's chances, or the movement in stocks, but of the things that they had come thousands of

miles to see, not a word. It is in this that we must find the cause of the barren results of tourist photography. It was not in this manner or spirit that Goethe, Taine, or Longfellow visited Italy; it was not thus that Count von Gloedon or Alexander Keighley made their beautiful camera studies that have graced and given dignity to photographic exhibitions. The herd and hurry method of foreign travel can never yield anything but indigestion, mental and physical. There is one way of getting the best out of a limited vacation: limit your matter. Know what you want to see, and read up on it beforehand. Spend time on it and cut out duplications. In the galleries see the best of the paintings and sculptures, spend time on these, and view them alone, form your own judgments, and make no attempt to see everything. Don't listen to art jargon that you don't understand, or worry yourself with architectural technics that are really Greek to most men. Be content with a few typical churches, and go to them alone, and then not when they are empty, nor when they are en fete, but when the every-day devotions adds sanctity to their walls and fulfillment to their purpose. A cathedral without worshippers is either a beautiful tomb or a museum. Limit your range and you will have time to make or receive real photographs, and the pattern of your later memories will be an harmonious mosaic and not a smudge on the background of your memory.

Editor's Note

The first article on Travel In Italy appeared under the title "Dr. Power In Italy" in the January issue of Camera Craft. It attracted immediate attention and induced us to commission the Doctor to tell us more of his travels. Supplementing his authoritative position in photography, all must agree that H. D'Arcy Power is a charming travel writer and more of the same sort of text may appear at a later date.

S. B.

The Old Family Album

By Sigismund Blumann

Illustrated with reproductions from an old album loaned by H. M. Pladwell

It has gone. So the stage coach went, and the attic with its unvalued, but priceless mementos. Much has been buried in the rich Loam of the Past that had better been kept alive and about. Ancestry is held in contempt and inheritance has taken its place. The snobbery of birth superceded by the worst snobbery of wealth. Sad, how much that is old was good. But the course of time is inexorable. The Family Album is gone and with it went family ties, quiet evenings at home, the sentimental couples who made the heavy gilt book with its brass hasp an excuse for touching cheeks above, and holding hands beneath the table. Gone, as the glossy portraits in it, the Cabinet and Paris Panel Photographs: All gone.

A LOOK INSIDE THE OLD FAMILY ALBUM

How closely interwoven with home life the Family Album was cannot be understood by these aggressive young fellows and short-haired, red-blooded young women who live their youth so differently from the youth we knew in the seventies. Only home-loving folk could find interest in the stolid faces, petrified poses and sterotyped lighting of the days of which we speak. Gentle living, mild critical faculties, kind indulgence: These were the constituents of the atmosphere of the homes where black walnut furniture, upholstered in horse-hair and plush, where marble mantle pieces on which stood feather and china, and preserved flower ornaments under great oval glass bells, where the old square piano served to house packets of sheet music under its cover and on top of whose rosewood gloss were a dozen ornaments for which there was no room on the mantle, where, in short, the Family Album in all its imposing elegance lay on the center table beside the Family Bible.

FROM AN OLD FAMILY ALBUM
Kindly loaned Camera Craft
by R. M. Pladwell

Humor, pathos, tragedy ran through that picture to me. Grandfather and grandmother, father and mother. In each case the male sitting on an ornate chair, the female standing with a hand affectionately on the shoulder of her man, and a long, thin, golden chain pendent from the neck of one or the other or both. An especial touch of elegance was to accent that chain with a hairline of real gilt. The background always was the entrance way and interior of a grand palace or a garden with a heavily pilastered stone railing. It had to be one or the other. Then the pictures of Uncles—some in outlandish Army Uniforms, some in tight waisted Prince Albert Coats; and Aunts with hair piled into a very edifice; and children—one picture of ourself at five, another at eighten, another taken just before mother died.

There! That was the secret of the Family Album. It was the chronological annal of the tribe. Each picture vitalized a period in the family history, the heart strings of the members whereof grew like root filaments in and among the pages.

To make the photographs endure they were mounted on thick cardboard and that placing them in Albums be possible, the sizes were standardized and named.

They made good, honest prints—did the old-time photographers. When the prints were ordained to be kept for generations the fixing and washing needed to be thorough. The galleries or studios were simple, stuffy affairs, but the workrooms were designed for efficiency. The Artist or Professor, as he was sometimes called, generally looked like a combination of Beau Brummel, Buffalo Bill and Lord Dundreary: Curled locks, rather long, a drooping moustache, a frock coat and effusive manners. He met you half way when the bell jingled as you opened the door, took you right in to be "taken" or begged you to wait if someone already was under the skylight. You came all fixed up to be photographed and never expected to make your toilet at the last moment in those days.

There are no Family Albums now. There are no Cabinets, Paris Panels or Carte de Visites: No stiff mounts with the picture securely glued on. A new order of things has come into existence. Larger sizes, more semblance to the painters' methods, rough surfaces and impressionistic

renderings, flexible mounts, and hand-signed prints. Gone the shiny photo on its standardized bevel edged card—gone with the towering head-dress, the palpable garden wall, the Prince Albert coat, the long gold chain and the waspish waist. Portraits nowadays are not pin-money propositions but PORTRAITS with the dignity and the importance of the art back of them. A hundred dollars a dozen to a great camera artist is not uncommon or outside the reasonable. A new sort of business, a new sort of picture has come to fit the times.

FROM AN OLD FAMILY ALBUM
Kindly loaned Camera Craft
by R. M. Pladwell

Art of the higher sort has superceded the intimate envisionment of our dear ones and tastes are loftier. The modern portrait by phtography follows closely the precedents and examples of the painter's method. It is one of the irresistable forces of evolution and advancement. Lighting methods, diffusion and breadth of treatment generally call for larger sizes and, withal refuse to permit the awful life-size crayon monstrosities of our fathers.

Are the new sort of pictures worth the money? They are. They represent progress and improved taste. Yet—the day of the Old Family Album had its merits and its charms.

Is Photography A Business or An Art?

When the artist is in the trevail of creation his activities are a matter of Art. When he presents the finished work he displays a product of Art. In the degree of his achievement he is an artist. From the moment in which he seeks to sell that work he becomes a business man and the thing becomes merchandise. Its quality is still artistic but it is none the less a commodity.

So the Photographer who makes pictures to order or for sale is in business. Let him disclaim this as he will, he is engaged in commerce. In business equity not few—permanent rule. S. B.

A Novel Contrivance

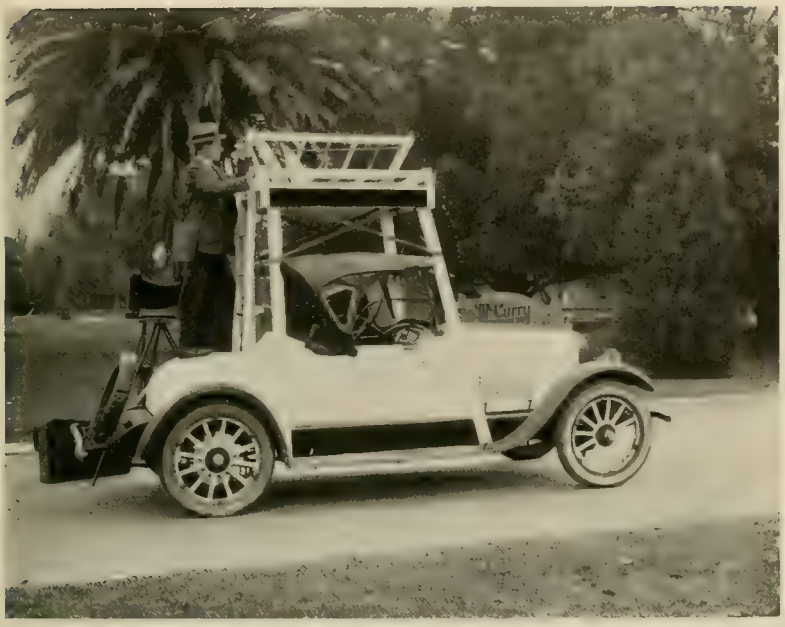
Harold J. Mc Curry is Postmaster of the City of Sacramento, which as everyone knows is the capitol of the state of California. Incidentally he is also one of the prime movers of every public enterprise and charity in that place and thereabout. When his public duties permit he tends to his own business which is that of Commercial Photographer. A man who is able to do so many big things and who has proven that he can do them all thoroughly and well may generally be relied upon to have devised methods and system.

Some four or five years ago Mr. Mc Curry took up the matter of elevation on his shop automobiles. So many of the out of town jobs called for the ability to point the camera over trees. The usual exaggerated tripod was unwieldy, cumbersome, so a ladder was tried which was fastened to the machine and used by placing a small tripod on a narrow platform. Vibration and danger of falling off led to changes and further experience led to more alterations until now the outfit is a unit of as staunch and stable construction as a fire department unit.

The exact height of the ladder from ground to top is ten feet and where greater height is required there is plenty of room on the platform to put up the twelve four tripod, which is as great an elevation as is required for anything that may come up inthe business.

To do away with vibration and rocking of the car itself a long pipe has been fastened by lockwashers and on side hills these pipes are run down to reach the ground and are then securely locked into place. A rigidity is produced that not only does away with motion but gives confidence to the operators.

Originally the rail of the platform was a fixture but on account of the numerous subways and overhanging trees the rails were finally arranged to fold down and lie flat by simply hingeing. The system of bracing and counterbracing is shown more plainly than words can convey in the illustrations herewith.



ILLUSTRATING "A NOVEL CONTRIVANCE"

Is Bromide Paper Permanent?

The pyramids stand, black and ominous, on a sea of sand, with hidden chambers that were made to house the mighty Pharoes: And they are but a name to us, half mythical at that. Tut's tomb was opened yesterday, and all the finery of his secret mausoleum rifled therefrom to stock a museum. The Acropolis, looking down from a hill on a dirty city that was Athens, is empty, and its story is only guessed. Egypt is but the name for a place that is not the Egypt of old. Greece is—but what is Greece today? Greece was!

And men ask "Is this or that durable?"; "Will these colors fade?"; "Is Bromide paper permanent?". Permanent! When even earth crumbles slowly to decay.

The memory of your grandfather is vague, the face of your grandfather's grandfather is unknown to you though you boast of Boewolf ancestry. Bromide paper, dear reader, will outlast your sentiment. When the faces that you love have passed into memories, the image on the paper will remain to sweeten retrospection or chide you.

Ask not too much of photography and ask not too much of life. Present beauty, pleasure, sunshine, love and your handful of existence grasped from the store of infinity should suffice. The summer changes to winter, the rose withers, we grow old.

Omnia Mutantor.

H. LANCASTER TELLS LITTLE DALLAS COWLES A GOOD ONE
Taken at the Portland, Oregon, Convention

DWORSHAK
Duluth, Minnesota

Art Is Life

By F. L. L. Scharlach

Oh, Director of Art! Oh, ye Artist supreme!
It's to Thee that we look for the light!
'Tis thy chemical mixture that changes the scheme
Of a mountainous scene in a night!

Just the fall of some snow on the peaks, and the smile
Of the sun upon valley below;
Then some moisture to freshen the green for awhile,
Of the banks 'twixt which torrents may flow.

The Grand Master of Arts sees the need of a cloud;
From the seas He but charges the air,
Until scenes become wrapt in a beautiful shroud,
Half obscuring both ugly and fair.

Or with wand He may order a warmer ascent
Of the wind for a downpour of rain,
To enliven the tone to the utmost extent.
Of the woodland and flowers again.

O'er the rolling old prairies there floats in the sky,
The white cumulous clouds by the mass;
And the sirrus, so light, may be seen very high,
Forming halos above a high pass.

Now, that light is the agent that fastens a view,
Upon retina back near the brain,
It's this knowledge we use, from which photographs grew,
That supplies our salons in the main.

Since the plans the Grand Architect drew for our sake,
Are so drawn that great changes are made,
We proceed with our cameras pictures to make,
Lest these scenes from our memories fade.

In its present condition the sun's a third gas,
We enjoy all the life that abounds;
But a liquified state, that will cool the great mass,
Will destroy our old world in its rounds.

Just five millions of years may we use the sun's rays—
The world's life will endure for awhile—
The Grand Master of Arts may grant eons of days,
While the sun upon man turns its smile.

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

FOUNDED MAY 1900

VOL. XXXII San Francisco, California, June, 1925 No. 6

WHAT IS THE MATTER WITH PHOTOGRAPHIC ILLUSTRATION?

The editor of the Taylor-Hobson Outlook, an organ published by one of the great lens manufacturing concerns of the world, in England, sends out a questionnaire which we shall take up clause by clause and answer as seems rightly to us. If we be accused of contending for a special interest, being a photographic magazine, we must also be accredited with knowing whereof we speak with the added merit of having the right to speak.

1. Which do you regard as the most suitable black and white illustrations for natural history subjects—woodcuts from drawings, photo-mechanical reproductions of drawings, half-tone reproductions of photographs from nature, or other types of illustrations?

Artistically woodcuts may be made by an artist to appeal to a finer aesthetic sense as superior to photographic reproductions of any sort. If the object of illustrating for a given work be aesthetic wood-cuts were better, and hand-painted pictures best.

Such photo-mechanical processes as the lithographic press offers are eminently superior in natural history subjects since they show exactly what the student or general reader should see in nature. From such images he can recognize the real thing. Hand-drawn illustrations are recognizable in the degree in which they are photographically minute and accurate and on this score gain nothing from being hand-made. In fact as they gain in pictorial value they are most likely to lose in scientific.

The half-tone process gives the nearest approach to the photo-lithographic with, oftentimes, greater tone value and clearer minutae and at all times is cheaper. A well made half-tone plate, well printed, is a thing of accuracy and may be beautiful as well.

Other types of illustrations may be covered from one or another of the above and deductions made to fit. The argument against hand-worked scientific illustrations being that all depends on the infallibility and keenness of observation of the artist and his ability to depict all of what he sees: The one argument for being that it is often impossible to catch a wild beast in just the position or in just the condition wanted. Human observation is liable to oversight and inaccuracy whereas the camera is mechanically accurate.

The faults found now and then in photographic illustrations for natural history subjects are that the original photographs were made by a naturalist deficient in photographic skill, or by a photographer ignorant of natural science and its requirements of him.

There is a Japanese artist who specializes in the painting of fish in true colors and photographic accuracy of detail and proportions. Note that these are great because of their photographic accuracy. Their value lies in that quality. His coloring is exquisite but useful only because true. A photograph made of any fish he has painted, colored as truthfully should appear on the printed page so like his work as to be indistinguishable. If by one temperamental impulse the artist were to change or even modify a color or a line his usefulness for the purpose under consideration should be destroyed.

The photographic lenses are quite perfect for present purposes. A lens that can give the greatest detail with the largest aperture is to be specified. Fast work may not always be imperative but occasion may demand it. As to the camera, apparatus and paraphernalia, we cannot speak, knowing so little of the emergencies that arise and the expediencies required by the naturalist.

If we may dare to suggest so much farther than the Taylor-Hobson circular questions, we should advise the naturalist who proposes to publish a book, to study photography as a part of his requirements, somewhat as a physician studies Latin, and an architect studies mathematics. Let him take note that when astronomers had drawn all they could see through the largest telescope they resorted to photography to learn ten times the amount of their knowledge, which their eyes had never glimpsed or their pencils had recorded incorrectly.

At the risk of seeming impatient we would even go so far as to say that the question should never have been raised save as a straw man that must blow down at the first breath of air. Photography is not an ephemeral thing, a makeshift, a mere economy: It is the foundation of the structure of advertising illustration, of scientific illustration, and as pictorial faddism wears out, it shall be more and more the mainstay of fictional illustrating.

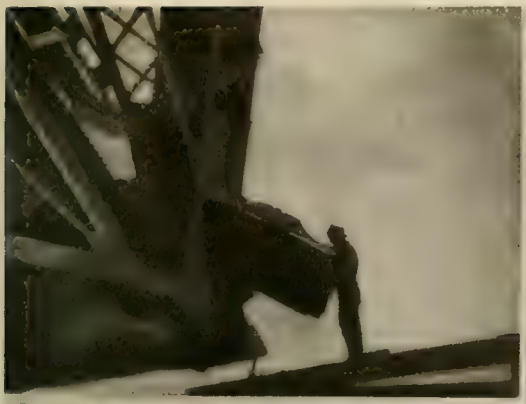
Does this mean that the artist is in time to be displaced by the camera? Why should it? The place of oil and water-color painting shall always be sacred and that place shall be within a frame, not on a printed page. The line drawing is a special thing with a special purpose and photography in no way usurps its functions.

Allowing all this, photography must be granted, unreservedly and without a constant reiteration of the question, its place and its purpose. Doubt should not assail the photographer, nor be instilled in him. The The limitations, we would repeat, are in the man, not in the art. Cameras are practical, lenses nearly perfect, plates and films offer a wonderful variety. Skill shall supply the rest.

So, having said all we know on the subject we leave Photography to speak for herself and may depend upon her to say more than we know, and fully as much as may be required for conviction of her merits, in her own behalf.

FIRST AWARD — EARL K. FOREMAN

Camera Craft June Competition

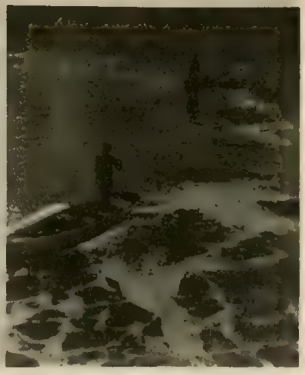


Second Award

Fifth Award

Third Award

June Competition



Fourth Award

SECOND AWARD
Julius Cindrich

FOURTH AWARD
Hiram Kiru

THIRD AWARD
Henry T. Sill

FIFTH AWARD
K. Takahashi

Winners in the June Competition

Our June Competition

As may be seen the number of prints is increasing, month by month, and we are happy to say the quality is immeasurably better each time. What we regret is that there are not more persistent and courageous competitors. So many drop out when after the first or second trial they do not receive an award. Frankly that would seem to suggest that these individuals are of the opinion their prints must be better than the hundreds of others and that the jury did them an injustice. If winning were as simple as just sending in a print or two and getting a prize there would be no distinction in the proposition. If you fail, try again: Try harder, do better, and make the most of the incentive offered by improving yourself whether you ever win or not. The judging is absolutely just and no policy enters except to give the senders of pictures a square deal. The judges do not know you and, so far, several of the winners are not on our subscription list. This whole thing is one of our activities that may be accepted as being wholly eleemosynary. It is for the good of amateur photography.

A lady in Los Angeles writes us a pertinent inquiry. She wants to know what is meant by pictorial value, photographic value, technical value, general interest, and so forth.

A print may be very artistic as to composition and design but be very poor as to exposure, tone, etc. It may have or lack the peculiar quality that a good photograph has, which is not pictorial nor technical—an essential something that makes you feel no other graphic expression could so well convey as the camera. General interest would be a picture of something that anybody, everybody, would stop to look at and understand. Human interest might be gotten through the snap shot of a baby looking at a teddy bear, a kitten playing with a ball, a romantic path under the trees with a feeling of solitude, or a couple under the trees wandering hand in hand. It would be human. We hope this will clear up any doubt as to meaning and difference.

For the lady's reassurance we can say that the judges, themselves, have asked the same question at least on two occasions. It is a natural question and we thank the writer for suggesting our publishing the answer.

More prints than ever, a better general average in a way but not quite so high a quality in the winning pictures as last month, according to the members of the jury. Miss Olga Dahl, Mr. E. J. McCullagh, and Mr. A. Hussey were the judges. Their efforts were easier in the process of elimination than in the final selection of the winners, as generally happens.

Our Japanese enthusiasts are shaming the hundreds of other nationalities by sending in liberally and of their best. A marked characteristic of all the Japanese work being careful technic and pictorial sense. Not one of their prints could be said to be slovenly or casual. The example of serious purpose and conscientious effort is an example that might with benefit be followed by all of us.

Mr. Earl Foreman brings the first award to Arizona; Mr. Julius Cindrich the second award to Southern California; Mr. Henry T. Sill the third to Ohio; Mr. Hiromu Kira the fourth to Washington; and Mr. Takahashi keeps the fifth in San Francisco.

Congratulations gentlemen. Where are the ladies? Doesn't a medal and a fountain pen appeal to the gentler photographers? If our fair readers will write me such a request I shall see that their prize shall be a lady's size pen with the proper ring cap.

Make each month a bigger show. Send in your prints and try your best. You need not be an expert or an artist, but you will have to pick your best and try to get better pictures: That is to win. Come on, my friends.

CONTRIBUTORS TO JUNE COMPETITION

William J. Ashton	1	Victor J. Cohan	6
Dr. H. W. Barr	2	Julius Cindrich	2
Clifton M. Beaty	1	B. T. Cardon	1
Edward Bailey	1	H. F. Clement	3
M. Alvarez Bravo	1	Dyson Duncan	1
R. A. Barber	9	W. K. Emmet	2
R. G. Billett	3	Ray Fuller	1
Carl Ballard	1	Earl K. Foreman	4
W. H. Boynton	1	W. F. Finch	1
Henry M. Berge	5	E. C. Garvia	1
Harold A. Bedient	1	Mrs. Isabel Clara Godley	2

H. W. Goodwin	1	F. L. Owen	3
Henry H. Hall	5	M. J. Osaki	1
S. Hirano	2	Dr. B. J. Oschner	4
J. K. Hodges	1	Alex E. Piaget	1
John Helders	4	Dr. Pardoe	8
P. E. Jewell	1	S. R. Ramey	1
Wm. R. Joyce	6	Henry T. Sill	1
J. Jueder	2	Albert M. Shaw	2
Ralph W. Kestly, Jr.	1	Albert Schlichtig	5
K. Kojimoto	3	J. A. Stoberg	2
T. Kawagachi	1	S. Smith	1
Hiroma Kira	3	Olive Swanson	5
Dr. K. Koike	3	Jas. L. Scott	1
Kichiji Kojimato	1	G. G. Stortz	1
Frank A. Keiffer	1	W. H. Seames	1
James H. Kessell	4	P. Simpson	2
Walter E. Lewis	1	W. H. Smith	1
H. R. Linke	3	John Schwaner	2
Warren Stewart Morse	3	Elmer P. Trevors	3
Lorren Millhollin	3	K. Talgana	1
Hugo W. Milne	1	K. Takahashi	4
Edward F. Mullen	4	Chester Williams	1
Louis R. Murray	7	J. A. Wright	2
R. F. Morse	2	H. F. Wahlgren	3
Edith Miller	1	William Walton	4
Marshall L. Murray	1	T. M. Waumsley	2
M. Nielsen	11	F. H. Wilsie	4
H. A. Nerison	4	E. K. Wilson	2
W. H. Oliver	2	C. F. Wells, Jr.	6

International Photographic Association

OFFICERS OF THE I. P. A.

F. B. Hinman, President, Evergreen, Jefferson County, Colo.

Louis R. Murray, Chief Album Director, 927 Ford St., Ogdensburg, N.Y.

E. A. Mueller, Special Album Director, P. O. Box 20, Newark, N. J.

John Bieseman, Director Post Card Albums, Hemlock, Ohio.

Lovic Meredith, Director Stereoscopic Division, Rupperttown, Tenn.

NEW MEMBERS

5412—W. F. Barber, Box 6, U. S. S. Idaho, San Francisco, California. Class 3.

5413—T. P. Lang, Sharon Center, Ohio. Class 2.

5414—Paul F. Shope, Dept. of Biology, University of Colorado, Boulder, Colorado. Class 3.

5415—Carl Breuer, Muhlental 31, Wernigerode, Glarz, Germany. 9x12, 10x15, 13x18 of views of the Glarz. I desire to exchange for Red Cross Sister in field hospital. Class 1.

5416—Mrs. Terese A. Jenkins, 31 Simpson Street, Wilkes Barre, Pa. 2⅞x4⅞ and smaller of mountain views, snow scenes, flood pictures, and children. I desire to exchange for Scenery and Children. Class 1.

RENEWALS

1714—H. A. Nerison, Westby, Wisconsin. Class 2.

4456—Harry J. Fromm, 424 First Street, Roselle, New Jersey. 5x7 and smaller of general views, also children. I desire to exchange for the same.

3676—C. R. Lowe, 214 N. 9th Street, Beatrice, Neb. 9x12 of birds, animals, flowers, views all clean and bright. I desire to exchange for anything interesting. Class 1.

5356—Harry Emerson, 731 E. Maryland Street, St. Paul, Minnesota. Class 2.

CHANGE OF ADDRESS

5381—A. G. Bowman, Kulangsu, Amoy, China. (Was—Hartford, Connecticut.)

Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

We hope every photographer in the country is keeping his eye on the dates of the National Convention with a view to attending, but before that—to sending in samples of his or her work for the Picture Exhibit.

Judging by the way in which the exhibitors have taken space, they are looking forward to a record attendance and we doubt if they will be disappointed. The entire floor space was practically sold out three months before the convention so that arrangements have been made to take care of any late applicants by installing additional booths. Those who are familiar with the National Conventions know that the exhibits of the manufacturers and dealers are one of the greatest sources of education a photographer can get.

The headquarters, Hotel Winton, is making room reservations on application and has guaranteed a fixed price at very reasonable rates. With the use of the entire hotel during the week of the Convention, we are going to make the headquarters look like a **real** Photographers' Convention is in town. Mr. Bond, assistant manager, will mail a reservation card to any who send their request in early.

The following is being released to every one of our official organs:

The remarks by Mr. Pirie MacDonald, of New York City, trustee of the P. A. of A. Summer School, are so well pointed they will bear more than a casual reading, they will bear a little reflective thinking not only by those who contemplate attending the School this year, but by a few others who may be more or less opinionated.

"There are three reasons why people fail to make good in photography.

"One is: That they don't know their business and they don't know that they don't know it.

"Another is: That they think that they know and they don't know that other people know that they don't know.

"The last is: That they know that they don't know their business, but they don't know how they are going to get to know.

"Of course there is a chance for those in the first two classes—after they wake up—after they stop blaming other people for their lack of success, but—

"The third class is the one from which the great workmen, the leaders of the profession, the successful businessmen, the folks with things to give away—will come. It is for them that the Summer School of the P. A. of A. is being operated. It is from the Summer School at Winona Lake that our leaders of the next ten to twenty years will be drawn.

"It is for men and women who have the courage to admit that they don't know it all, who know that there are others who know more than they do—and it is that kind of courage that is found in the winning class.

"The School is not for employees primarily. It is for the proprietors who have won up to a certain point—and want to go farther."

CLEVELAND CONVENTION
July 27-28-29-30-31, 1925

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

The May Meeting

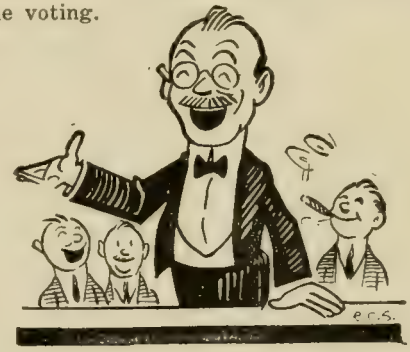
To sustain interest in meetings is the fearsome responsibility of officers and committees of all organizations, but the recurring monthly gatherings when the Photographers' Association of Northern California get together are most artfully contrived to either hide the difficulty or it is easier in this specific case to get good programs and contrive novel ways of creating excitement than in others. Certainly the meeting of Monday evening, May 11, at the Hotel Stewart, maintained the standard set by President Ralph Young and his aides, and more than fulfilled the expectations of those who attended.

After a plain, substantial dinner of five courses Mr. Morton Rittler, a baritone of ability, sang five songs that ranged from the vigorous semi-classic of Oley Speaks, through the ever-loved Spanish folksongs, to the popular ballad of the day. His voice had a manly timbre and the renderings were intelligent and sympathetic.

Mr. H. G. Tasker, connected with the engineering department of the Pacific Telephone Company, spoke exhaustively of the transmission of photographs by telephone and illustrated with slides projected by a Bausch and Lomb lantern. Mr. Tasker enhanced a learned talk with a most engaging personality and a faculty for making interest.

As part of the showing of competitive prints made of one another by the members, Mr. A. W. Pye then projected with a Cine-Kodak projector living pictures of that recently made benedict, McCullagh Junior. The happy bridegroom was shown very much in action, developing plates and making prints by the light of his auto headlight in broad day, in the Pointdexter-Meredich manner.

During the balloting Mr. W. E. Dassonville criticized the pictures. His points were made from a purely constructive viewpoint and without intent to influence the voting.



P. I. P. A. Vice-President E. J. McCullagh made a few remarks in his usual pithy way and invited discussion on the matter of the convention exhibits.

The result of the vote gave the first prize, a fountain pen donated by the Howland Dewey Company, to F. C. Mohler for his portrait of Mrs. Holly Todd. The second prize, $3 in merchandise, donated by Hirsch and Kaye was divided between our own Harry Lancaster for his portrait of C. B. Estey and our Convention manager, Laurence B. Morton for his picture of De Gaston. The third award went to Miss Louise Bestler whose interpretaton of E. J. McCullagh won her a box of candy presented by the Kratz Chocolate Shoppe.

SAN FRANCISCO CONVENTION
September 2-3-4-5, 1925
At the Fairmont Hotel

Photo Finishers' Association of America

Paul Burgess, President. F. W. Barta, Treasurer.
T. R. Phillips, Secretary, Washington, Iowa.

Photo Finishers of Northern California

Are you satisfied from all angles, with the manner in which you are conducting your business, and are you justified in criticism of your competitor that he is doing his work on the basis of quality and workmanship? Has it ever occurred to you that no matter how splendid the quality of workmanship and material you are turning out, there is someone else somewhere in your vicinity who has ideas that may not have as yet come to your attention—ideas that might lend a slight, or even bountiful improvement to the grade of the product you are turning out?

The business you are engaged in has brought many changes of recent date; the purchasing public has been educated to higher standards, and they are demanding these higher standards in the work they pay for.

Your name is listed on the books as having failed in returning, or requesting further information relative to, the application blank forwarded you in February, this year, concerning a local division of a national organization. This is known as "Northern California Division, Photo Finishers' Association of America," and its formation has been essential due to the strenuous trend of business in which the profession has advanced so rapidly. Whether you are handling your own business exclusively, or doing the work for many sub-agencies, dealers and druggists, this association can assist you, and you need this assistance, for further advancing yourself, and for protection, if for no other reasons.

The protection afforded by membership in this organization is varied in its scope; it may be of particular benefit to you in one way, and benefit another member in an entirely different manner, although each member derives the advantages offered on an equal basis. Not long ago in a certain northern city, prices of the finisher were forced down by the dealers who organized prior to the collective agreement of the finishers, which left a very hazardous condition, both to the investments of the established finishers, and to the public. Both were handicapped by the action of the dealers for a greater profit, for which they made no outlay whatever.

Have you ever encountered a so-called "fly-by-night'er," one who springs up during the height of the busy season, saps your surplus profits, then disappears, leaving you with your heavy investment to weather the dull season, losing, as a rule, for those months? If you have not, others in your line have, and it is indeed a discouraging evil, hampering the development of a business and resulting in loss of public confidence, that is, the picture-taking public, on whom you depend for your existence, and whose confidence must not be destroyed. This condition can be corrected. This is one of the things which can be accomplished through your support of this association, which is an absolute non-profit institution, maintained and handled strictly by men of the craft, and so arranged by a graduating scale of membership that each member may enter and compete, bearing no further expense than that justified by his net profits.

This association can protect you on all moneys due you from any agency or dealer in the event of bankruptcy by arranging that your funds, collected by him, are not part of his business. The beneficial tactics and co-operative spirit displayed by one member toward another cannot be obtained in any other manner. It provides for open competition—that which is based on no money value whatever, quality the only basis—not quantity. One member will not under-cut another, as all members agree on a fair and just return on their investment, and that re-

turn has been thoroughly discussed and designated as being correct, to each community. Honesty, therefore, is prevalent.

The association is for advancing standards already set down, all labor toward the same end. It is for better mail service and improved postal laws. It stands for the elimination of many abuses now practiced in all parts of the state. It insures you better returns for your investment and outlay. National publicity and local movements attract the purchasing public to insist on a quality product, and they are to be eventually educated to seek the finisher displaying the association emblem. It will eventually eliminate the giving of free premiums, that unnecessary evil which is undermining your profits this very day. Druggists are behind this association and have already expressed their willingness to advance the idea. It will make you, as a finisher, strive to satisfy to an even greater degree than you are now doing, it will be essential that you do so, to remain a member. It will bring all finishing output on a standard time basis. Perhaps you do not know that in some cities competition is based on a four-hour delivery, others four and one-half hours. This, you, as a finisher, know cannot be done and done correctly. If the quality af the work is to be maintained, time must be allowed in which to complete it. It will give the finisher himself stabilized hours.

There are numerous features pertaining strictly to the association in which only members are entitled to participate, one of which is now under way, and which is to be an annual feature, known as "Take-a-picture Week," a movement which will net many an extra dollar to the businesses of every finisher who takes advantage of the advertising being broadcast.

Think it over; it is essential that you act now. Address the Assistant Secretary of the Association at Oakland, California, for further information. Look around; there is an association finisher near you, one who will profit by his affiliation. If your business nets you $15,000 or over per year, you are in class "A" and pay $25.00 per annum, if over $5000 and under $15,000, class "B," paying $10.00; over $1000 and under $5000, class "C," paying $5.00, and $1000 and under, class "D," paying $3.00 per year. Reasonable, isn't it?—and fair to all. Each member, regardless of class, has the same vote equality, and is earnestly urged to attend the meetings or convey his ideas in writing. Mail your check or request an application, in order that you may be a part of the organization. The success of any association is gained only through the support it receives from its duly accredited members. M. O. LEONHART,

Assistant Secretary.

Read This and Ponder

A most peculiar psychological quirk on the part of some photo finishers in a certain part of the country has given us some surprise and not a little amusement. It has been reported to us that members of the P. F. A. of A. wondered if the publicity given to the activities of the Association did any good and, in fact, did not do some harm in encouraging amateurs to go into the business.

We have received three letters from different parts of America asking us how the PROFESSIONAL photo finishers of those places could organize and get into the National. These men were business men who might never have known of the National though it were ten times bigger than it is were it not for the news in the photographic press. We have personally assisted in one organization and have been instrumental in one other a long way from home.

This letter came a few days ago and is published verbatim. The letter does such credit to the writer that we are glad to give it this publicity:

Dear Mr. Blumann: May 4th, 1925.

After reading of the activities of the * * Photo Finishers Association of America in your excellent issues of Camera Craft we find that it will be to our advantage to get in touch with the California division to secure samples of the streamers they had made up. * * You may know your help in getting these for us will be greatly appreciated and will be an aid in getting another unit of the Association formed here.

Yours respectfully,

E. L. HURLBURT,

Springfield, Mo.

YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINT ITALICS TITILLATETH YE SPHYNX WITH HYS QUILL

Vice-President McCullough

Not measured in feet but in volts, our friend is certainly dynamic. When he gets up to speak he has something to say and generally says it. Just now he is hell bent on getting such a collection of pictures as will hit "Em in the eye". If you meet him you may expect to be nailed on the spot to a promise to produce. Pictures, the best you have and plenty of them is what he wants.

To those who are resident in outlying districts and are not likely to meet him, let us send this warning—get your prints made in time and send them in promptly or McCullough'll get you if you don't look out.

We met a fellow the other day that knew every place to get the real stuff but the boss fired him because he couldn't find business.

Mr. Pye Attends Regularly

It has been gratifying to the members of the P. A. of N. C. to see Mr. Pye of the Eastman Company so regularly at the meetings. It has been more than gratifying to have him bring Mrs. Pye and to note the enjoyment both get from the entertainment offered. When executives of the large manufacturing and jobbing concerns are so personally with us a spirit of encouragment is engendered which leads to better efforts and greater results.

At the April meeting in Oakland all learned that the Pyes step a very effective figure. They can Jazz with the best of them: Decorously, of course, and with fitting dignity, but right up to the minute. Maybe Juniors prowess on the Clarinette and the promise of advance to the Saxophone has something to do with this. As one would say "Who knows?"

Convention Manager Morton

Brother Morton has much more hair on the top of his head that ye editor and he has less excuse for that condition by fifteen or more years. Still the bond betwixt and between us is deeper than sympathy, stronger than mutual commiseration. We are not downcast. After all we shine at the right end and in these busy days when there is so much to be done and so much being done, Laurence Morton needn't take his hat off so often to cool his fevered brow. A heavy head of hair is very trying to a busy man, anyhow.

Who Doesn't Know H. Lancaster?

If there be any member of this P. A. of N. C. who doesn't know and like our little Harry Lancaster of Martinez, it is because he hasn't met him. After the royal hospitality accorded all who journeyed to Martinez to that eventful dinner and meeting, we are prepared to say he knows how and does it in just that way. His record is an attendance at every meeting, though the trip to and from his home consumes many hours. Take notice ye shirkers.

Tell the world what you can do and then do it.

NOW! ALL TOGETHER BOYS!

Top Row: Thorwald Lee, O. C. Conkling, John Snow, Clarence Stearns, Herman Anschutz, Frank Free, Charles L. Pyke, J. R. Zweifel. Bottom Row: F. A. Loomis, Alva Townsend, Guy Reid, H. E. Voiland, Charles Townsend, H. O. Baldwin.

Camera Craftsmen Spring Meeting

Following is some information on the Camera Craftsman spring meeting, March 30 to 31, at the O. C. Conkling Studios, St. Louis, Missouri.

On Sunday morning, March 29, a committee, composed of Mr. and Mrs. O. C. Conkling, Mr. Sam Bowring, Mr. Willie Hammer, Mr. A. A. Milentz and Mr. Don Pyke met the following Camera Craftsmen and their wives at the Union Station for their annual meeting:

Messrs. Thorwald Lee, Minneapolis, Minn.; Charles L. Pyke, Peoria, Ill.; Guy N. Reid, Fort Worth, Texas; John R. Snow, Mankato, Minn.; Clarence Stearns, Rochester, Minn.; Alva Townsend, Lincoln, Neb.; J. R. Zweifel, Duluth, Minn., and Mr. F. A. Loomis, Emporia, Kansas, as guests of the club. With the exception of Mr. Henry Moore, Kansas City, Mo., the full membership was present.

A special breakfast was served at the Coronado Hotel, after which the guests were given a sight-seeing tour of the residential and park districts of the city, visiting the Zoological Park, especially the world-famous barless bear habitats and the new $200,000 monkey house. At 2 P. M. the party was driven to the Bevo Mill on Gravois Avenue (the road on which was once the home of General U. S. Grant) where a rotisserie chicken dinner was served and at 4 visited the Missouri Botanical Gardens (Shaw's Garden) after which the party was entertained at the O. C. Conkling Studios, where a luncheon was served at 9:30 P. M.

Monday evening, Mr. Frank A. Free gave a very interesting demonstration on pictorial photography. Other demonstrations with artificial light were given by Messrs. Charles Townsend, H. O. Baldwin, Charles Pyke, Thornwald Lee and others. The subjects used in the demonstrating were Miss Ruth Elsperman, grand-daughter of the late Mr. L. F. Hammer, and Miss Helen Eiselben.

On Tuesday, the subject of "Draping" by Mr. Herman Anschutz was a very interesting one. There being no model at hand, Mr. Frank A. Free impersonated a lady.

The banquet at the Chase Hotel was especially enjoyed by the ladies. They danced to their heart's content.

Wednesday, an auto committee, composed of Mr. Sam Bowring, Mr. J. C. Cramer, Miss Helen Eisleben and Mr. Willie Hammer, gave a visiting tour of the leading studios and the Cramer and Hammer Dry Plate Factories.

Mr. Clarence Stearns' talk on "Advertising" covered a large field, as his presidency of the National Association last year gave him a broad idea of the advertising of the leading studios of the country. Mr. H. E. Voiland's round table discussion on National Organization brought out many interesting ideas in organizing photographers. Mr. Zweifel's talk on "Finance" led to ways of increasing more profitable business.

IN MEMORIUM

Dr. McGinnis

Dr. McGinnis passed away quietly on April 28th, at 1:10 P. M., after a brief illness. On Friday, April 24th, he had a slight stroke of paralysis, and a second one on April 25th. He was removed to St. Luke's Hospital on April 27th, and apparently felt quite comfortable, but at 1:00 A. M. the following day he had another stroke and did not regain consciousness.

Until his final illness, Dr. McGinnis was keenly interested in his hobby, photography.

His death is our loss, but we all have a very dear memory of him as a man of the highest character, who commanded the love and admiration of all who knew him.

A Visit from Mr. and Mrs. Elmer Harrold

We knew him as the inventor and manufacturer of an exposure meter that saved us many a negative in the taking, as a charming correspondent, and from what we heard as a sterling fellow: So when Mr. Harrold called at these offices we were prepared to meet a gentleman, and we did. Accompanied by Mrs. Harrold he is on his way to visit a son and daughter in San Diego and another southern city. While in San Francisco they are stopping at the Hotel Whitcomb and their praise of that hostelry will be another flower in the posy of the city. On the way back this twain intend to try out the vauntings of Californians and propose seeing the Yosemite and the northern country, thence south again and over the mountains to Leetonia, Ohio, which is home to them. The trusty auto makes miles a matter of minutes and inclination changes minutes into seconds, so we may expect to see the Harrolds again, soon. California leaves a longing that cannot be stifled.

Henry Vroom

Henry Vroom, veteran salesman of photographic material and well known up to his retirement about ten years ago, died April 13 at Boston, Mass.

Mr. Vroom was born at New Brunswick, N. J., June 5, 1858. Graduated from Rutgers College, class of '79.

Having a keen interest in photography from youth, he naturally drifted into the professional ranks, starting a gallery in his home town in 1888. Later he became associated with the firm of Anthony and Scovill in New York City.

In 1898 he joined the forces of the Defender Photo Supply Company, Inc., and was successively salesman and branch manager at Chicago, New York, St. Louis and Philadelphia, a service of over seventeen years.

Had been in retirement since 1915 except for a short period with Defender at Boston. Mr. Vroom's life-long hobby was handicraft. He prided himself on being able to build practically anything that could be made of wood or metal. His late residence, on an island off the coast of Wiscasset, Maine, was built entirely by his own hands and was a remarkable example of his skill.

Mr. Vroom's acquaintance among photographers, manufacturers and dealers was country-wide. Many will remember him for his commanding stature, well over six feet, his booming laugh and his genial, cheerful disposition.

A Photographic Digest

Edited by H. D'Arcy Power, M. D.

An Effective Aperture Meter

The importance of a correct valuation of effective aperture when estimating exposure will no doubt be sufficient excuse for describing a handy apertometer devised, and found very useful, by the writer.

It is believed to possess the following advantages over previous appliances: that nothing requires to be fixed or held on the lens, centering is unnecessary, the eye does not need to be shifted between the two sightings, and measuring is dispensed with, the readings being shown automatically on a scale. In addition, the eye is directed horizontally, instead of having to be pointed downwards, which latter is found difficult by many people.

The distinctive feature of the apparatus is a right-angle prism, having a fine black line ruled across the middle of both its 1-in. square faces. The long or hypotenuse side must not be silvered, neither should any part be covered. To receive the prism a panel is cut 4 in. by 1¾ in., and in the center is made an aperture 1 in. square. The prism is glued in the opening, one square side being flush with the bottom of the panel.

A stage is next needed, 5 in. by 2½ in. In it, ¾ in. from one side, is cut an aperture B, 2½ in. by $\frac{1}{16}$ in. At either side of the stage are glued grooved rails C and D, ⅝ in. wide, for the prism panel to slide in.

Next there is wanted a millimeter scale E, $\frac{5}{16}$ in. wide, to include 6 c.m. of graduations. This may be drawn very carefully by hand on smooth white paper, though a printed scale would be better if available. Note that the figures must be reversed, as shown in the illustration, since they will be viewed by reflection. The scale is glued by the side of the opening B.

The grooved stage needs to be mounted on a support. This consists of a base covered inside with white paper to reflect light through the lens, two slightly tapering sides and a couple of narrow strengthening pieces. The sides are covered inside with corrugated cardboard, to receive a piece of plain glass which holds the lens, and to permit its adjustment to any desired height. The sides are 4¼ in. high, 3 in. wide at the bottom, and 2½ in. wide at the top. The base is 3¾ in. by 3 in., while the strengthening pieces are 1 in. wide. The writer's apparatus is made entirely of stout strawboard, fixed with glue and bound at the edges with strips of brown paper, but thin wood would certainly be preferable.

To use the apparatus it is stood on a box so as to bring the prism level with the observer's eye. The piece of glass is adjusted to such a height as will bring the lens near the opening in the top, and the lens is stood upright on the glass. On looking in the prism two horizontal lines will be seen, as well as the reflected image of a portion of the scale. The observer has now to adjust his eye until the two lines coincide, so that one alone is visible. This is very easy, since they appear only about ½ inch distant. The prism panel is then gently pushed to or fro till the line just touches the upper edge of the diaphragm opening and the reading is noted where the line lies across the scale. It is then only necessary to push the prism panel along, taking care not to shake the apparatus and thereby perhaps shift the lens, till the line just touches the lower edge of the diaphragm opening. While this is being done the lens and the scale appear to move upwards in the prism, in a direction perpendicular to the sighting line. The second reading is now noted, and on subtracting the first reading from it the remainder is the diameter of the effective aperture. Thus, suppose the second reading to be 48 mm., the effective aperture is 48—32=16 mm.

in diameter. By dividing this into the focal length the f/ number is obtained.

In some cases it is practicable to get the top edge of the diaphragm to coincide with zero on the scale, when the second reading obviously gives the effective aperture without calculation.

The apparatus will accommodate lenses with hoods up to 2½ in. in diameter, and of a length up to 3 in., but, of course, it can be made to any desired size, and with a longer scale. Although some may like to use a larger prism, it should be pointed out that there is no necessity whatever for the whole aperture to be visible. To simplify the diagrams only millimeter divisions are shown, but half-millimeter divisions are preferable. It is then quite easy to take readings accurately to within 0.25 mm.

—A. Lockett, in B. J.

Gold-Toned Sepias

The method of producing red chalk prints by treating sulphide-toned prints in a bath of gold and sulphocyanide is one which lends itself especially to high-key portraits, although somewhat uncertain as regards the final color which results. According to the well-known experimenter, J. Hertzberg, writing in the Norwegian photographic journal, variations in the color of the prints may be avoided by giving an ample degree of exposure in the first instance, followed by development of the black prints in a diluted developer. The degree of over-exposure may be about five times the normal, whilst the developer may be mixed with about four times its bulk of water. This gives, within about two minutes' development, a print of moderate depth, yielding a brownish yellow image on application of the usual sepia toning process by the two-bath method. On then toning in the bath of gold chloride and ammonium sulphocyanide the result is a print of fine red chalk color. Mr. Hertzberg finds that this procedure avoids the purplish or crimson tint of the red which is often obtained from black prints which have received the more normal exposure and development. —B. J.

The Amateur and His Troubles

Conducted by Sigismund Blumann

A Profitable Experiment
By G. H. Boesken

That any camera enthusiast can earn money on the side to pay for his experiments has been proven time and time again.

The author used a novel method a short time ago, inquiring of his friends and acquaintances to what clubs they belonged, and if they had a symbol or club mark. If they had none I designed one for them: If they did, a drawing was made of it on glossy paper using black ink. In making these designs it is a good rule to make them about 5x7 or 8x10 so that when photographing down to size they will be sharp. In making these drawings, especially when you have to design a symbol yourself, do it properly. If you have no drawing experience go to the library and get several books on border designs, lay a piece of paper (tracing paper) over the selected cuts and trace them, then transfer the tracing on a piece of, preferably, glossy paper. The symbol can be drawn in the center free hand as in fig. 1 The Tomahawke Club. The next step is to fill in with black ink, care being taken not to run over the lines.

The drawing is then photographed. Any slow plate will do, but the process plate is preferred. A good developer is:

Water	4 ozs.
Sodium Bisulphite	68 grs.
Hydrochinone	68 grs.
Pot. Bromide	68 grs.
Water to make	8 ozs.
Water	8 ozs.
Sodium Hydroxide	155 grs.

This developer gives extreme density but does not keep well. One giving almost as much density and of keeping quality is:

Hot Water	32 ozs.
Elon	30 grs.
Sodium Sulphite	5 ozs.
Hydrochinone	268 grs.
Potts. Carbonate	1½ ozs.
Potts. Bromide	160 grs.
Water to make	½ gallon.

Develop at 65 degrees F.

Now, brother amateurs, we are coming to the heart of the whole thing: Printing on cloth. Do not get scarred and leaf over, as it is just as simple as making prints on paper. If the club has colors buy a handkerchief with their colors. The sensitizing formula is:

Number 1

Ammonia-Citrate of Iron (green scales)	½ oz.
Distilled Water	4 ozs.

Number 2

Citric Acid (crystals)	½ oz.
Hot Water	2 ozs.

Number 3

Silver Nitrate	½ oz.
Hot Water	2 ozs.

After all are dissolved pour number two into number one and shake well, then add number three and shake. When cold it is ready for use.

Lay a newspaper, several thicknesses, on your work table, lay the handkerchief on the top of this, then pour a little of the sensitizer on the corner then dab around with a piece of cotton batting. All of this is done under a red light. It is better if

you do not sensitize the whole handkerchief—just a little more than the size of the print. Quick drying will produce better results.

For printing make a mask the size of your printing frame, with an opening to size for your negative. The writer uses a 5x7 print frame with the following method, first the mask is layed in, the negative follows, the hankerchief is then layed on, watching that the sensitized part is over the negative, another piece of black paper the size of the frame is then layed over the cloth so that no light will pass through on the rest of the sensitive part, the ends of the handkerchief are then folded over into the frame and the clamp is put down. Expose till it changes to a rich dark brown. (Several minutes under a 200 watt light). It is then taken out and washed good in five changes of cold clear water, fixing is done in a weak hypo bath for a few minutes. It is then washed in 3 changes of clear water, and ironed dry, this ironing darkens the image.

A handkerchief may be bought for 35 cents. The chemicals cost only a few cents. The author sold them at one dollar twenty-five for one, twelve for fifteen dollars or twenty-five for twenty-five dollars.

Fig. 2. This club has a clubhouse facing Lake Erie. A photograph of the clubhouse could have been made and printed on the cloth but the members wanted a design so that their sweethearts could embroidery over the print. This makes a beautiful and novel effect, for a club symbol.

If there be any stains on the printed cloth, then either some stray light fogged it or it was insufficiently washed.

A fine business could be built, doing this kind of work if only the operator put his heart and soul in the work.

Club News and Notes

Club Secretaries and Others will oblige by sending us reports for this Department

FORTHCOMING EXHIBITIONS, 1925

June 20th to 27th, 1925. Java, Dutch East Indies International Exhibition of Photography, E. J. G. Schermerhorn, secretary, Boengsoeweg 50, Bandoeng, Java, Dutch East Indies. Closing date for entries June 1st.

May 23d to July 25th, 1925. Northern Exhibition. To be held in Cartwright Memorial Hall, Bradford, England. Honorable Secretary, Walter Bartle, 48 Newport Road, Bradford. Closing date for receipt of prints April 30th.

Madrid International Salon, dates not decided. Address for blanks and information, Secretario del Salon International de Fotografia, Principe 16, Madrid, Spain. ain. Address the Honorable Secretary, H. H. Blacklock, 35 Russell Square, London, W. C. 1, England. Closing date August 14th.

September 14 to October 24.—Royal Photographic Society. Latest date for entries, August 14. Particulars from the Secretary, Exhibition Department, Royal Photographic Society, 35, Russell Square, London, W. C. 1.

An Invitation from London

A communication, remarkable for its courtesy and kindliness, comes from the Honorable Secretary, Mr. H. Philp, of the Camera Club, 17 John Street, Adelphi, W. C. 2, London, England. We publish it verbatim as an example of one of the things that makes England so strong photographically, and makes photography so popular there. The spirit shown should be imitated in this country.

My Dear Sir: I am instructed by my committee to invite the attention of the readers of Camera Craft to the facilities afforded by The Camera Club, London, to gentlemen interested in photography, who may visit London.

The Club is centrally located and provides all needful appliances for the practice of photography, in addition to the amenities of a social club.

On the usual introduction, gentlemen visiting England are elected temporary members for a period of three months on payment of the nominal sum of one guinia.

Sierra Club

The regular activities of the club are brought to the attention of its members by their brightly written, well printed monthly circular. We cannot however dismiss either the noble group or its activities without quoting from that circular the following literary bit. It is more than fine writing. It carries the diapason tones of warning, supplication, and command. God gave us a glorious world to live upon. Let us conserve at least some of its beauties.

"To enter the grove of redwoods on Bull Creek Flat is to step within the portals of a cathedral dim, lofty, pillared, peaceful.

"But this temple which the Great Architect has been building for a score of centuries is incomparably nobler, more beautiful and more serene than any erected by the hands of man. Its nave is loftier than that of Amiens and longer than that of St. Peter's. Its wine-red shafts, rising clean and straight over two hundred feet, are more numerous than the pillars of Cordova; its floor is carpeted with a green and brown mosaic more intricate than that of St. Mark's; its aisles are lit with a translucence more beautiful than that which filters through the stained glass of Chartres; its spires pierce higher than those of Cologne; its years are greater than those of the first lowly building devoted to Christian service.

"To destroy this noblest of places of worship would be more irreparable than was the destruction of the cathedral of Rheims."—Duncan McDuffie, Councillor.

The California Camera Club

The walls were devoted for the entire month of May to the work of Cyril B. Rosher of Victoria, B. C., and we take pleasure in felicitating both the gentleman and the club on a most pleasing exhibit. The pictures were well worth the place given them and the time allotted.

On the evening of the 7th, Mr. F. Morris Steadman, whose fame is international, gave a talk on "Photography and the Schools." As we are running a series by Mr. Neblette on photography as a unit in collegiate curriculum and are lecturing regularly on the subject to one of the San Francisco high schools, we missed Mr. Steadman's talk through forces outside our will and with great regret. That gentleman not only knows his subject thoroughly but has the faculty of making his ideas clear and interesting.

Beside the more or less formal programs the various social functions go on and help to make the C. C. a real club in every way. Dances, whist parties, picnics, hikes and get-togethers of all sorts keep the members on a happy and intimate relationship most charming to conceive. Once more we take pleasure in complimenting Mr. Horace Hirschler, the president and his willing and able officers. To Mr. P. Douglas Anderson we hereby give our thanks for the personal invitation, none the less appreciated for our inability to accept.

Pictorial Photographers of America

The second International Salon opened on the evening of May 19th and the event stirred a somewhat sluggish season appreciably. In July, August and September there will be shown exhibitions of portraits by members and it is noted that the closing date is July 1.

The June meeting is synchronous with the opening of the salon above mentioned. The judges will appeal to the membership throughout the world: Dr. Arnold Genthe, Professor Charles J. Martin and Mr. Clarence H. White.

Newark Camera Club

The new officers seem thoroughly orientated to their duties and prerogatives and the club is moving with its usual impetus and momentum to better things continually. The roster now reads: President, Louis F. Bucher, vice-president, Otto A. Ledig; secretary, William L. Woodburn, treasurer, Julius F. Graether; three-year term directors, Edward Browaski, Charles A. Knapp and William Tyler; two-year director, Alexander N. Pierman.

Japanese Camera Club of San Francisco

This exceedingly active body meets once a month in its clubrooms at 1639 Post Street where the walls have been built of neutral board fitted to properly show prints in every tone and medium. The members at the regular gatherings hang their latest work for the evening's comment and discussion and a speaker is often provided to talk on some fitting subject.

It was our privilege to address the club on the subject of "English Masters and Their Serious Influence on the Betterment of Salon Photography." Our audience was attentive and receptive and the courtesies shown us have left a sentimental impression that we shall not forget.

The membership has grown and is growing so rapidly that the clubrooms are to be enlarged. A salon is being planned in a short time and from what the Japanese photographers have achieved in the past, and from the startling progress being made continually we are assured of a showing that shall make the show well worth attending.

Camera Craft Club

The good work in photography at the State Teachers' College of St. Cloud, Minnesota, goes on. What Mr. Neblette has been, is, and shall contend for in his series of articles, namely, the incorporation of photography in the curriculum of high schools and colleges, seems to have been successfully achieved by both Mr. L. A. Williams and Mr. Neblette. If similar efforts have been made, and equal success attained in other places by other individuals we shall be happy to hear of them and let our readers know about them.

Do not overlook the Competition.
Send in your prints before the 10th.

Notes and Comment

Some New Haloid Products

Our friend, Mr. Muhl of the Haloid Company, has put into our hands one paper new to the market and another introduced a few months ago, both hitherto unknown to us. We refer to Atlas Portrait Paper and Press Bromide. The former is on an exquisite texture embossed stock of soft, absorbent quality which is totally different from the Haloid Texta in this respect and in that the embossed lines cross the sheet diagonally, thus making a diamond shaped pattern. The advantage of breaking the light obliquely will appeal to the experienced. The pattern does not catch the eye as aggressively in this form and all the merits of the older sort are conserved.

Press Bromide is made only in single weight, glossy, but comes in hard and soft grades. Both give bright snappy prints from negatives which refuse to give satisfactory results on ordinary bromide papers. This product is put forth especially for press photographers and commercial men. It will appeal to amateur finishers.

The Korona Camera

In the Gundlach-Manhattan Optical Company's advertisement which appeared in the May issue one of those errors was committed which seem to get past the most careful proof-readers, and the line reading "For Films or Film Packs" got away from us. It should, of course, been "For Plates or Film Packs."

The mistake is annoying to all concerned but from an editorial point of view the mere matter of a wrong word cannot affect the sale of such instruments as the Korona. The long record of reliability and excellence is a national byword. Amateur and professional, and even the veriest laymen know the Korona and the firm back of it.

The Series V exploited in the advertisement is a special type and the caption is important, so we would stress the fact that it is for Plates or Film Packs. As this is peculiarly an all round camera we advise such of our readers as are interested to write for the booklet, and while waiting study the advertisement.

James H. Smith and Sons Company Move

On May 1 this firm, which manufactures the well known Victor Photographic Specialties, moved from 3541 Cottage Grove Avenue, Chicago, to 1229 South Wabash Avenue, second floor, where better, larger and more conveniently located space is at command. The Victor products, like good wine, need no bush, and Smith and Sons were looked up wherever they pitched their tents: Still, the closer to the loop, the nearer to the crowd. We wish them continued success and a steadily growing business in the new stand.

A Goerz Lens Booklet

There is before us a tiny pamphlet that if it conveyed nothing more than the one item new to us should still be valuable. It contains several new things to the well-versed and many new things to the desultory amateur. The Telegor Anastigmat F 6.3 is a complete telephoto unit and not an added or supplementary combination. Its speed is respectworthy for this sort of an objective and its focusing mount is an additional convenience.

The New Ansco Light Meter, and Noko

We owe thanks to Mr. Huffmeister of the Ansco Company for calling our attention to a light meter adapted especially to the Ansco line of cameras but which should be equally useful with any instrument. For speed and simplicity of operation there has been nothing on the market to excel it. The reader who is familiar with the milner patent will recognize an old friend in a new name and dress.

The fact that this device is so compact (it is as flat as a bit of cardboard, though made of durable metal) and no larger around than a dollar is all in its favor: And in that it uses no sensitive material and calls for no mathematical computations, it will appeal to the amateur who desires ease in his pursuit of photography.

The same source of information gave us data on the sale of Noko papers in the past few months which astound us and gratify, too, in the knowledge that a really high grade paper, made at a moderate price for the Commercial Photographer, the Photo Finisher, and the Amateur generally is appreciated at its worth.

The Ramstein Sky Filter

The sky filter, ungraduated, has often foiled our efforts at getting landscape values, for when the exposure had been right for the earthly portion the clouds came sailing up as solid and obtrusive as so much cotton batting or clotted cream. There are, therefore, graduated sky filters on the market which serve to overcome this faulty rendering, but none have come to our hand as yet that so completely cover every need and offer every possible convenience, as the Ramstein graduated sky filter.

There is an adjustable frame by which device all lens mounts within a given difference of diameter may be accommodated, and there are several sizes of these holders so that any and every lens is served. The essential, of course, is the filter, and this leaves nothing to be desired: It is of the finest optical glass, the color is not on the surface or between two glasses but apparently molten into the glass—there being no evidence of flashing on either side.

Made in Switzerland, it is supplied in America by the Adam-Arcinel Company of New York who will be happy to mail literature on the subject to any of our readers who will write them.

Schwabacher-Frey Commercial Art Exhibit

From May 6 to 16, inclusive, the Commercial Artists of San Francisco and Oakland exhibited their best work in the galleries of the above named concern. The specimens were all hand work but we feel that commercial photographers and those in that branch of the profession who specialize in advertising and illustrative photography should have seen and studied intensively what elements in hand work are better suited and which not so well adapted to their purpose as the product of the camera.

The show was astounding as to magnitude and quality. As a matter of enterprise it stood out as an achievement and its success was certain and deserved.

William C. Cullen Moves

From a card received we learn that the above concern which has conducted a general photographic supply business for forty-three years at 61 William Street, New York City, has changed quarters and will hereafter be found by an old established clientele and new patrons who want the best in goods and service, at 12 Maiden Lane, near Broadway. The new location is within three blocks of the former and in being just around the corner from Broadway is, by that much, more easily found.

Mr. Rudolph Worch Comes West

It has been a long time since Agfa had a representative visit us and that extended interim has been more than compensated for by the coming of the Vice-President and Treasurer, Mr. Rudolph Worch. His call was as much social as for business and no more genial exponent of modern business ever came into our circle of acquaintanceship. It is to be hoped the far West impressed him as favorably as he did all with whom he came in contact and that he may be tempted to make the trip regularly once a year and stay longer next time.

The Verito Treatise Broadside

We were greatly astounded to see our name so widely broadcast and were not a little gratified that one of our trade-stimulating articles of over a year ago should have been successful in its object. When a writer can bring buyer and seller together to their mutual advantage he has achieved something worthwhile.

To all who are not already familiar with the Verito and what it offers we recommend writing to the Wollensak Optical Company for a copy of "Concerning the Verito."

Lessons in Coloring Photographs

As this issue of Camera Craft reaches the reader there is ready for him a course in hand-coloring that for simplicity and completeness cannot be excelled. The system is equal to that of the best correspondence school and it has certain graphic elements that are improvements on much that has hitherto been attempted in mail instruction.

This course as exploited in a prospectus recently to hand, which we strongly urge every reader to get by simply writing to the author, consists of lessons and actual photographs in natural black and white and with colors applied. There are to be twelve sets, three model prints to each set and from three to five duplicates of each print, each duplicate showing a successive color application.

Our knowledge of Mr. Nicholson's trenchant English gives us confidence in assuring the reader the text will leave nothing in doubt. If after a conscientious reading, careful practice, and the systematizing of the experiences gotten in the practice, the veriest tyro cannot color photographs that shall have artistic beauty and commercial value, we can only deduce that such a person's talents lie in another direction.

Write today to the Japanese Water Color Company, Rochester, N. Y., for a copy of The Art of Hand Coloring Simplified. It is free.

Burke and James Make Another Scoop

The house that put Ingento into the vocabulary of every dealer in photographic materials and photographer, has taken on the distribution of the new Peerless films. Burke and James seemed to have been resting on their laurels for a time and their known integrity and magnitude was somewhat submerged by the host of aggressive jobbers who strove persistently to keep in view, but at a bound Rexo and Ingento have again leapt into prominence and Burke and James once more make an insistent claim to the place which belongs to them.

A Defender Offer

Over his personal signature, Mr. W. H. Salmon, sales manager of the Defender Photo Supply Company, Incorporated, of Rochester, N. Y., offers professional photographers and photo finishers certain price concessions on Commercial Defender. The opportunity is limited as to time and quantity and should have been announced in our previous issue had it not reached us three days after going to press.

The Thornton-Pickard Reflex Magnifier

Ninety per cent of the Graflex and Reflex cameras sold are of the 3¼ by 4¼ size or smaller, and at least half of the owners of them must confess to more or less impaired eyesight. To focus with absolute sharpness on a ground glass a little larger than a business card where any one object is about the size of a pinhead is a young man's job. Many of us who enjoy the mirror type of apparatus are no longer young, so a device which enables the user to see the image on the ground glass so enlarged that focusing sharply and quickly is a simple matter, is sure of a ready welcome.

Thornton-Pickard are known the world over. The status of the firm is a matter of history. When, therefore, they put upon the market such a thing as their folding magnifier, we think it for the general good of our readers to know about it. On our own camera it not only enabled us to focus sharply on reading matter but added a new joy to our use of the favorite camera by removing the doubt and eyestrain.

Barston Papers

The Barston Company have been supplying the profession so long with papers as good as they are distinctive, that it is time the progressive amateurs acquainted himself with the wonderful line. Art Parchmyn, Royal Parchmyn, Art Canvas and Barstone offer novelty and variety to the Salonist. The base or paper stock is outstandingly novel in each brand and the emulsions perfect. A letter will bring direction sheet and price list.

l. XXXII No. 7 JULY, 1925 Price 15 Cents

CAMERA CRAFT

"WHERE ARE WE AT" J. W. HEMUS

SAN FRANCISCO CALIFORNIA

PHOTOGRAPHIC PRODUCTS OF PERFECTION

"GEVAERT ROLL FILM"

THE REMARKABLE DEMAND FOR THIS EXCELLENT NEW FILM, POSITIVELY PROVES, THAT THE PUBLIC WILL INSIST ON GETTING A QUALITY PRODUCT, AND WE ARE GRATEFUL FOR THIS DEMONSTRATION OF GOOD WILL.
"HAVE YOU TRIED A ROLL YET?"

The GEVAERT Co.
423 West 55th Street

OF AMERICA Inc.
New York City.

Chicago Branch: GEORGE W. MACKNESS, *180 North Wabash Ave.*

IN THIS ISSUE AND HEREAFTER

CAMERA CRAFT

WILL NOT ACCEPT FOR PUBLICATION OR PRINT ANY ADVERTISING WHICH TO OUR KNOWLEDGE PERTAINS TO

NUDE PHOTOGRAPHS

The sacrifice of many hundreds of dollars annually is, we feel, a small price for absolute purity

Camera Craft Publishing Company
703 Market Street San Francisco, Calif.

IDA M. REED
President

EVELYN M. BLACKMAN
Secretary-Treasurer

CAMERA CRAFT

A Photographic Monthly

Entered at the Postoffice in San Francisco as Second-Class Matter
Copyrighted, 1925, by Camera Craft Publishing Co.

CONTENTS FOR JULY 1925

Cover Picture—Where Are We At ..... J. W. Hemus
Frontispiece—The Rabbi ..... Leonid Fink
The Art of Trimming and Mounting Stereoscopic Prints. Profusely illustrated with Stereographs ..... A. T. Mole, F.R.P.S. 317
The Pittsburgh Salon, 1925 (Illustrated) ..... Charles K. Archer 324
The Photographers' Association of America (Illustrated) ..... W. H. Manahan, Jr. 328
Making a Picture From a Snapshot (Illustrated) ..... Sigismund Blumann 331
Amidol: Its Chemistry and Use In Development ..... J. G. F. Druce, M. Sc. 334
Somewhat About Aerial Photography (Illustrated) ..... Frank H. Wildung, F.R.P.S. 337
Poem: Vistas of Beauty ..... F. L. L. Scharlach 341
The Harmony of Color in Photography ..... Avenir Le Heart 342
First Prize Winning Print ..... Dr. B. J. Ochsner 344
Prize Winning Prints 345
Portraits: Camera Craft Staff ..... Holly Todd Studio 346
Announcement of New Ownership of Camera Craft ..... S. B. 347
Our July Competition and List of Contributors 348
Association News 349
P. I. P. A. News 352
Photo Finishers' Association of America 353
Chit-Chat 354
A Photographic Digest ..... Conducted by H. D'Arcy Power, M.D. 357
The Why and Wherefore of Washing.
The Amateur and His Troubles ..... Conducted by S. B. 358
The Great Advantage of Gaslight Printing. Photography Without Light. How I Make My Oval Masks. Attaching Supplementary Lenses to a View Camera. Making Prints Transparent.
Club News and Notes 361
Notes and Comments 363
Our Book Shelves 364

MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

Expirations—Subscriptions to Camera Craft are discontinued on date of expiration. Your wrapper address shows your expiration date. ¶**Renewing**—In renewing a subscription, do not fail to say that it is a renewal. ¶**New Address**—In notifying us of a change of address, give both the old and new address.

Subscription Price $1.50 **Canada, $1.75** **Foreign, $2.00**

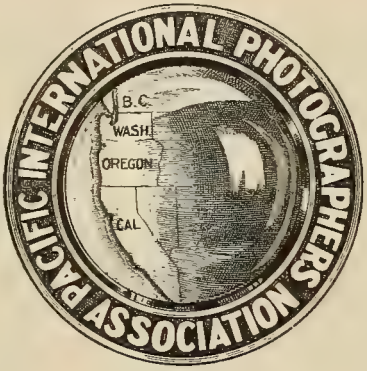
Camera Craft Publishing Company, Claus Spreckels Building, San Francisco, California

CONTAINS ASSOCIATION NEWS OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

FOREIGN AGENTS

Australia { Harrington, Ltd., Sydney; Kodak, Australasia, Ltd., Sydney
Brazil ..... Casa Stolze, Rua Direita, No. 14, Sao Paulo
China ..... Squires, Bingham & Co., Shanghai
Japan ..... K. Kimbel, Yokohama
Malta ..... Do Agius Catania, 41 Sda. Reale, Valletta
New Zealand ..... Richard Hill, Matlock House, Devonport, Auckland
Philippine Islands { Camera Supply Co., 110 Escolta; D. Denniston, 118 Escolta
Scotland ..... Robert Ballentine, 103½ St. Vincent St., Glasgow
South Africa ..... A. Goldie, P. O. Box 1594, Durban
Argentine, S. A. ..... Correo Fotografico, Maupi 231, Buenos Aires

OFFICIAL ORGAN, PACIFIC INTERNATIONAL PHOTOGRAPHERS' ASSOCIATION



CASH PRIZES

Instead of Merchandise

for the

P.I.P.A. MEMBERSHIP CONTEST

[President Evans announces that this change is necessary to conform to rules of Manufacturers' Convention Bureau.]

FIRST PRIZE $75.00

Second Prize $50.00 Third Prize $25.00

TO THE PERSON SECURING THE MOST MEMBERS

RULES **Contestants must be paid up 1925 members** **RULES**

Because of the value of these prizes they will not be awarded for less than five memberships. Fully paid dues only will be counted in this drive. Active members count for one and associate members count for three-fifths.

Contest closes September 1st, 1925—Awards made at Convention

Section 3. This shall be an association of individuals and not of firms.
Section 4. . . . In case one studio is owned by two or more individuals, only one owner shall be required to pay the five dollars annual dues, the other owners paying as employees, three dollars.

These are worth striving for. Your chances are as good as anyone's. Go out to win!

Sign here for full information and application blanks or pin coupon to your letterhead. ⟶

IDA M. REED, Secretary,
Pacific Int. Photographers' Ass'n,
703 Market St., San Francisco, Cal.

Please send at once a supply of application blanks and full information concerning the membership contest. It is understood this does not obligate me.

Name.....

Street.....

City.....

THE RABBI

LEONID FINK
Seattle, Washington

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXXII JULY, 1925 No. 7

The Art of Trimming and Mounting Stereoscopic Prints

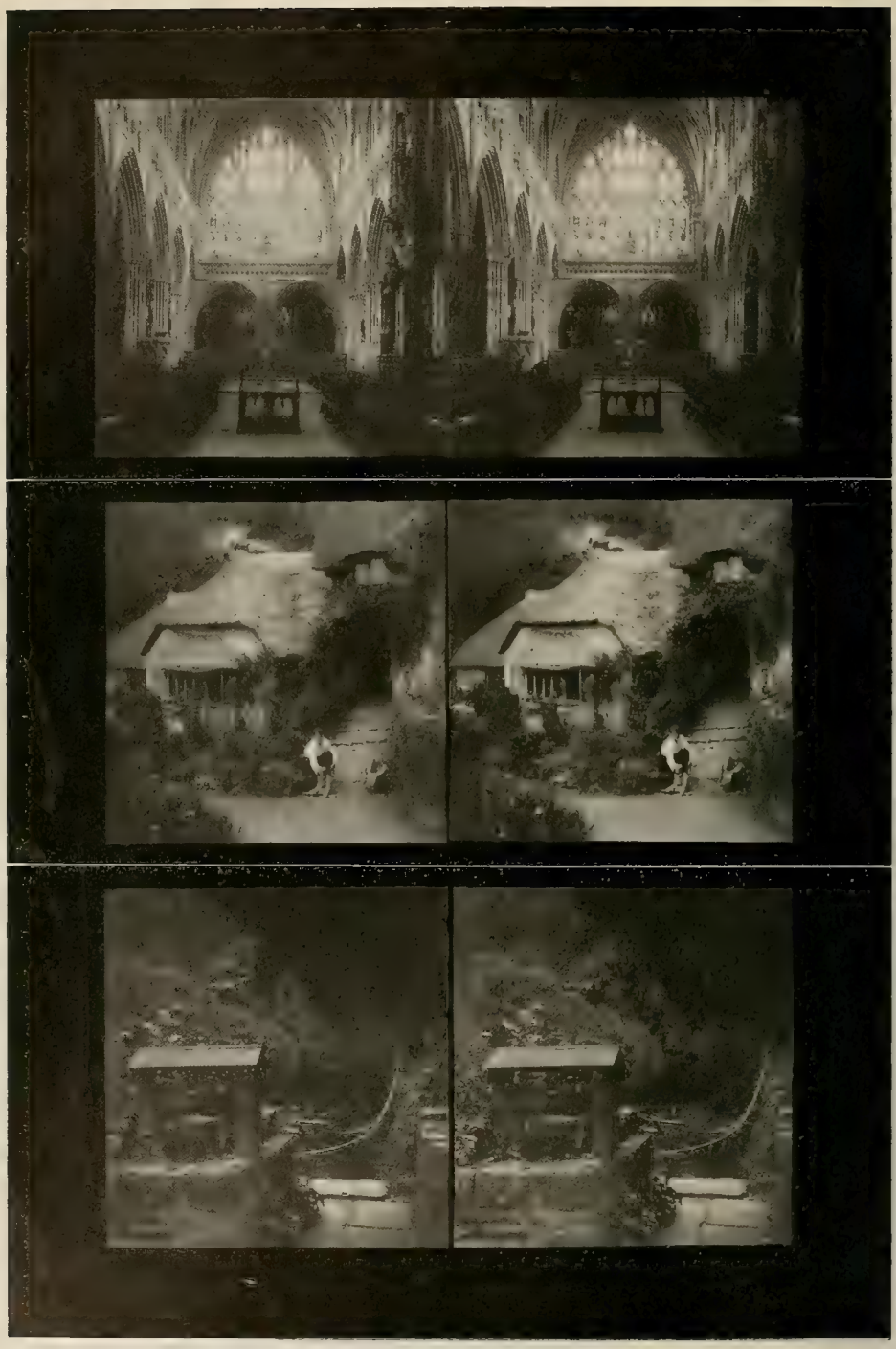
A. T. Mole, L. R. A. M. President of the United Stereoscopic Society. Royal Photographic Society Medallist, 1923.

Illustrated by the Author

Mr. A. T. Mole, who was born in 1867, first learned the flute and became leader of the local drum and fife band at the age of 11. His interest in music really started when he was 7, it being aroused by a visit one evening by a friend of his father's who brought his violin and played to them. The visitor was so impressed with the interest young Mole took in his playing that he (the visitor) promised when he came back from America, where he was going the following week, that he would buy him a violin. He never came back. His father also kept putting off the purchase of an instrument for his son, evidently waiting for the wanderer who never returned. Eventually Mole himself saved up enough pocket-money and bought one, but gave up learning after a bit. Passing through Smithfield Market one day, he heard a trio of street instrumentalists performing, and this fired him with enthusiasm again, and he made up his mind that he would not rest until he could play as well as that violinist.

Mr. Mole at one time was a celebrated cyclist, and a scratch man of the Polytechnic Cycling Club. He held the quarter and half-mile world's records for these distances, and has won many prizes under the Polytechnic colors. He now rides an 8-h.p. "Matchless Combination." Mr. Mole has also won numerous prizes at photography, and is president and secretary of the United Stereoscopic Society.—Reprinted from The Era.

It has been very gratifying to notice during the past year or so, that stereoscopic photography, one of the most delightful and fascinating branches of our art, is again being brought prominently before the main body of photographers, particularly in Great Britain and America.



1. CHOIR, THRONE AND EAST WINDOW, EXETER. EDGES TRIMMED TO CORRESPOND TO PERPENDICULAR LINES. 2. "AN ENGLISHMAN'S HOME." ORTHODOX TRIMMING FOR WINDOW EFFECT. 3. "EBISTOCK FERRY." ORTHODOX TRIMMING FOR WINDOW EFFECT.

In this respect "Camera Craft" is giving invaluable aid by publishing illustrated articles on the subject, but one thing I have particularly noticed is that so many of the illustrations more or less ignore the vital principles of correct trimming and mounting.

Stereoscopy, between the years 1850 and 1865, attained a tremendous degree of popularity, and various theories have been put forward to account for its sudden decline. The principal cause, in my opinion, is that the trading firms responsible for the production of commercial stereograms, understood very little of the principles governing stereoscopy.

Thousands of slides were produced and sold with each half of the prints exactly similar: the consequence being that stereoscopic relief was quite impossible. Those who bought them, finding that they were unable to see objects standing out in strong relief, as they had been led to believe,

1. EGRETS. ORTHODOX TRIMMING FOR WINDOW EFFECTS. 2. GOLDEN CRESTED PENQUINS. TRIMMED TO BRING THE SUBJECT PARTLY IN AND PARTLY BEHIND PLANE OF MOUNT.

1. PEONIES. TRIMMED TO BRING RELIEF OF SUBJECT IN FRONT OF MOUNT. 2. CANTERBURY-BELLS. TRIMMED FOR THE SAME PURPOSE. 3. RHODODENDRONS. RUTHLESSLY TRIMMED FOR PROPER SEPARATION.

passed their disappointment on to others, and so stopped the sales to a very great extent.

Another cause was that the prints were in many cases mounted pseudoscopically, that is, placed on the mounts as they were printed from the negative, without being cut in half and transposed. Other firms mounted the prints with too great a separation, often amounting to 3½ inches. As the average eye separation is approximately 2⅝ inches, the excessive separation caused eye-strain, and the idea soon became current that viewing stereograms was injurious to the eyes.

Even to this day many people cherish this idea, and refuse to have anything to do with stereoscopy on that account. It is for this reason that I wish to impress on those who take up stereoscopy, the importance of trimming and mounting their prints correctly, whereby those who view them may do so with ease and comfort.

Base Line.—One of the most important points is to have the base line of both prints absolutely equal. If one print is trimmed higher or lower than the other the images will not coalesce, or only with difficulty. Therefore select some point in the foreground and trim the base line to that.

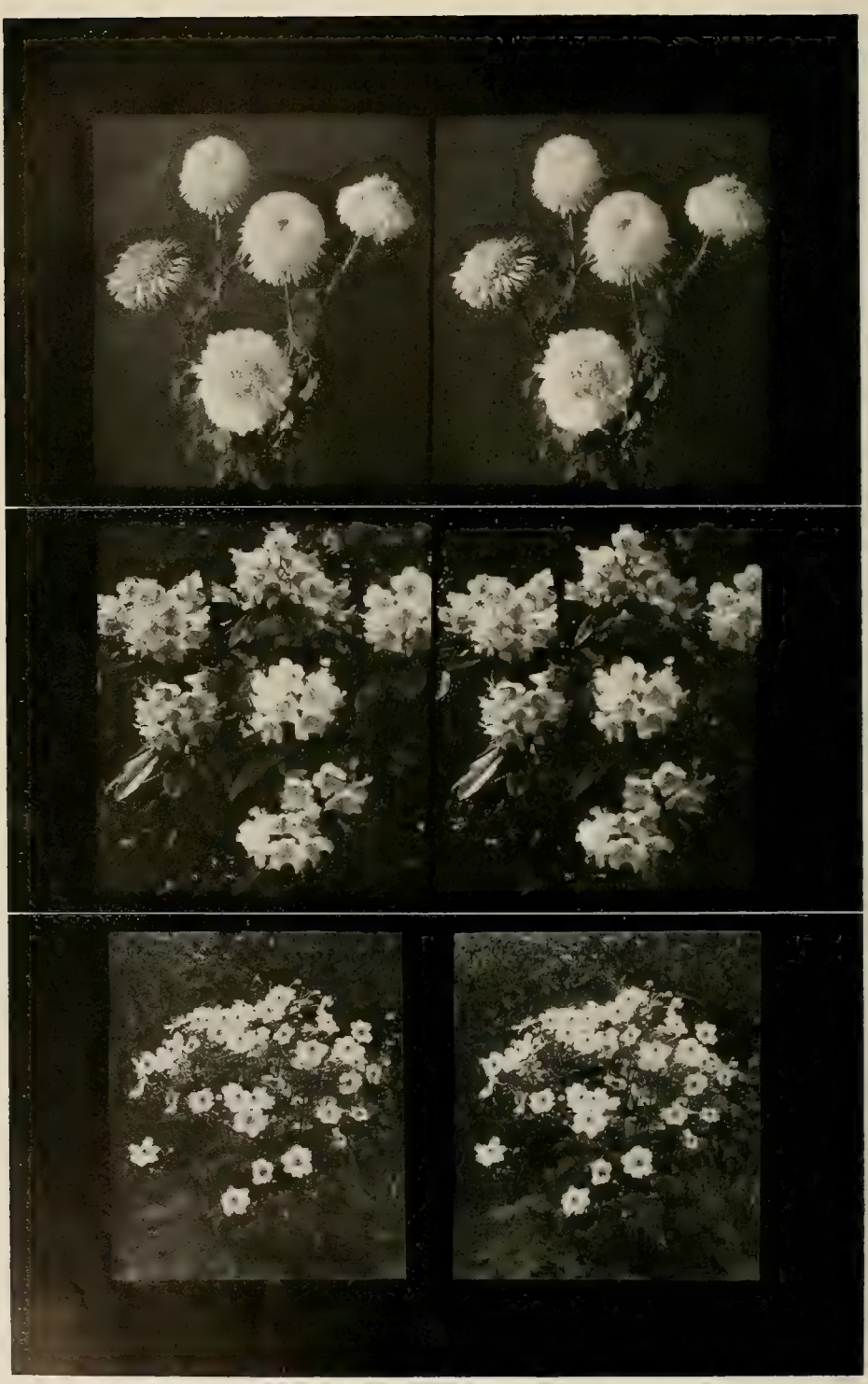
Trimming to Sea Level.—It occasionally happens when taking a sea scene, that the camera has not been held quite level, and the sea appears to run slightly up-hill or down. The prints should then be cut in half first, and the base lines trimmed separately, so that they are exactly horizontal with the sea line. I never forget a remark made about one of my early attempts. This was it: "Ships always sail faster when the sea runs down-hill." Sarcastic, but it served as an excellent lesson.

Window Effect.—To produce the effect of looking through a window or frame, which is the most usual way, the prints must be trimmed with a little more of the subject, about 1/16 to 1/8 of an inch, appearing on the **inner** edge of the prints.

Object in Front of Mount.—A very striking effect, which appears to be little known, is to make an object such as a flower, figure, or piece of statuary stand out in front of the mount. This can be achieved by trimming so that about 1/16 to 1/8 of an inch more of the subject will appear on the **outer** edges of the prints.

Subject Partly in Front and Partly Behind the Mount.—This little known effect is produced by trimming **one** of the outer edges of the prints to show a little **more** of the subject than the corresponding **inner** edge. This effect is shown in the slides of the "Golden-crested Penguins" and "Anemone Japonica." In the last named the measurement is taken from the foremost flowers, and in the first, from the foreground grass. Care must be taken not to overdo this effect.

Pseudoscopic.—Care must of course be taken that the prints are cut in half and then transposed on the mount, or we shall obtain the effect known as pseudoscopic, which causes the background to appear in front of the foreground. Some workers mark the halves of the prints **right** and **left** or **R** and **L**, but the way I prefer is to simply draw a pencil line across the print thus:



1. CHRYSANTHEMUMS. 2. RHODODENDRONS. WINDOW EFFECTS. 3. ANEMONE JAPONICA: PARTLY IN FRONT, PARTLY BACK OF MOUNT.

When the print is cut in half and transposed, the pencil line appears on each **outside** edge, thus avoiding all possibility of mistake. It is advisable, though, to examine the slide in the stereoscope, as an error may creep in inadvertantly.

Separation of Prints.—Measuring between similar points on each print, the distance apart should be $2\frac{5}{8}$ to $2\frac{3}{4}$ inches, and should not be exceeded. **Always measure by foreground objects.**

Architectural Lines.—Nothing looks worse in architectural subjects than lines which are not perpendicular, and great care should be taken in this respect when exposing the plate or film, but if they are only slightly out of plumb on the negative, the print should be trimmed so as to make the edges correspond accordingly, when the defect will not be nearly so apparent.

Color of Prints.—This is mainly a matter of taste, but a warm tone is preferable to a cold one, except in snow subjects. I have often compared slides of the same subject and noticed how a warm tone seems to give more luminosity than a cold one, with a more pleasing effect.

Mounts.—The effect of a good many stereos is spoiled by using unsuitable mounts. Light colors should be avoided. The most suitable ones are those of a dark chocolate color.

Mounting Prints.—It is not advisable to mount the prints so that the inside edges touch each other. The better way is to have a separation between them of about 1/16th of an inch. Of course, prints may be trimmed smaller than what we term "standard" size (each half about $2\frac{3}{4}$ inches wide). In that case, the space between the prints depends on their size, the guide being to measure the correct distance between similar points on the prints.

Dry Mounting Process.—Dry mounting is unquestionably the best method of fixing the prints to the mounts. All that is needed is some dry adhesive tissue (I get the makers to cut mine to the size of plates I use. This saves trouble and waste.) and either a dry-mounting press or a hot iron. The best temperature to work at is 110 to 120 degrees Fahrenheit.

The prints must be quite dry. The tissue is placed at the back of the print and made to adhere by a light pressure of the hot iron, or the small one supplied with the mounting outfit. Then print and tissue are trimmed together on the cutting board. Another touch of the hot iron on the tissue fixes the print to the mount in its proper position. It is then placed in the press and pressure applied for about two or three seconds, when the print will firmly adhere to the mount. An ordinary iron, with as polished a surface as possible, may be heated to the right degree and used instead of the press.

If the print sticks to the iron at all, it will be because it is not quite dry, or that the iron is too hot.

If the directions I have given for trimming and mounting are followed, no difficulty will be found in viewing the slides, and the general effect will be most satisfactory and pleasing.

The Pittsburgh Salon—1925

By Charles K. Archer

Illustrated by Prints Hung

(Continued from June Issue)

"Dawn—A Study in Grey" is quite unlike any other print in the show. A few dark grey spots—a building (presumably a grain elevator) and some small boats seen across the water in heavy fog with the sun boring through just enough to streak his reflection over the water, are the picture elements used, and it is a success.

"In the print, "On Lake Lugano," Mr. Wood is not so pleasing. The distant shore is very interesting as a background and in fine aerial perspective, but as his principal object of interest he has chosen an ugly boat in an expanse of smooth water which reflects from somewhere fingerlike streaks of light in the nearest plane of the picture. It might improve the whole effect to trim off these reflections or soften the hard line of the boat. Mr. Wood's prints are all bromides.

"Claddagh, Galway," by Dr. A. D. Chaffee of New York City ranks third in this limited straw vote. Here he pictures a row of little white cottages with thatched roofs, along one side of a roadway. His "Rothenburg o Tauber" has those very dark rich shadows but so full of transparency, and "Salers" has that fine print quality and textures which we have learned to expect from Dr. Chaffee. He is less successful in making his skies this time—but for those of us who admire richness in bromoil prints he is still unsurpassed at Pittsburgh.

"From a Pittsburgh Office Window," by Charles K. Archer, received the same number of votes as "Claddagh, Galway," and so might be given fourth place. It is a view past the corner of a very ornamental building, over the spires and roof tops of the city. Two other bromoils, "The Tong Man" and "Winter Night," by the same maker, found some admirers.

The fifth print in this list appears to be a typical Pittsburgh mill scene, but it was made in Cleveland, Ohio, by Charles Lederle. A blast furnace and its usual environs of smaller buildings and curved railroad tracks is well done in bromoil though perhaps too heavily inked. All of Mr. Lederle's prints were strong and were given votes. The three others were bridge and street views.

J. Ortiz Echague of Madrid, Spain, takes sixth place with his "Lagarteranas en Misa." An unusual print in subject matter, the interest centers around two women with shawls over their heads, kneeling in church with folded hands, and other figures indistinctly in the background. This artist portrays very intimately the type of subjects painted by Zuloaga.

Following the tally sheet strictly would give Lionel Wood's "Study in Curves—St. Marks, Venice" seventh position, and two of Misonne's prints

OLD CITY OF MOSTAR — CLARA E. SIPPRELL

Pittsburgh Salon

previously mentioned received the same vote as five other prints equally eligible on the face of the returns to be among the first ten. It seems unfair then to try to limit the experiment to ten prints or even to ten artists, and the reader's indulgence is requested while we stretch the limit to eleven artists.

The writer is trying to record the opinions expressed by a majority of the group of visitors already referred to, rather than his own and will proceed to notice the five other prints instead of selecting three. "A Castle of Romance" by Alex. Keighley of Steeton, England, one of the largest prints shown, looks like a sepia carbon of a massive mountain scene. A rugged craggy line zigzagging diagonally from corner to corner of the

HOUSE IN ROTHENBURG — JOHN PAUL EDWARDS

Pittsburgh Salon

space is formed by the top of the near mountain, high upon which rests the castle and beyond which the eye crosses from mountain range to more distant ranges in orderly aerial perspective. It is a romantic spot, and the castle, dwarfed by its surroundings, is unapproachable from our viewpoint.

Mr. Keighely has handled his picture planes and his concentration of light behind the castle in a masterful way. In "Nocturne," E. L. McPhail of Buffalo, N. Y., has created a fine picture. The print is a blue-black carbon in very low key. See in your imagination a young woman seated at a grand piano with her hands in playing position on the keyboard. A candle on the far end of the instrument provides what light there is and its rays touch the artist's hair, nose and shoulder, and a few polished surfaces with little high lights. A study of "Shadows on the Wall," a platinum print by Mrs. Eleanor Smith of San Diego, Cal., reminds one that where a good negative has all that is wanted in it pictorially, it is pretty hard to beat the quality of a good platinum print from it. It shows a corner, perhaps, of a courtyard with a cluster of shrubbery and a tree on one side. The shadow of a building and flecky shadows from the tree fall at an angle of 45 degrees across the wall facing us while the tree is reproduced in shadowy tracery on the end wall. Whether the shadows are heavy or light they seem to be perfect and so are the textures of the walls.

Miss Dorothy Wilding of London, England, exhibits five studio subjects of a high order, but the voters were in agreement in choosing "La Papillon." It is a very pleasing, graceful, nude figure, compelled to sit in a rather cramped position on a small stool, delightedly holding a butterfly on the fingers of one hand. Nicholas Muray scores a triumph in his portrait of Joseph Schildkraut, who has a fine profile, and Mr. Muray knows how to picture it. It is full of good mastery of light, showing anatomy, flesh tones, print quality—all good.

Several of these prints have been reproduced in the American magazines and photograms of London and the committee has selected other prints for reproduction with this story—which the writer now realizes has reached the limit of his word space and only just begun to mention the good pictures which were shown. Before closing, I know, the reader will indulge one who has followed the activities of the group composing the Pittsburgh Pictorialists in a bit of peroration. We are grateful to the artists all over the world for the co-operation that has made this Salon an institution and we are rather proud that it is an institution. To say less and to feel less were to be inhuman and unhuman.

A Picture

A picture is all that it should be and gets its worth from what it is: Not as a stunt in pattern-designing, not as a marvel of technique, nor any one or two other qualities. The part, the element, cannot be greater than the whole.

S. B.

The Photographers' Association of America

What It Is and How It Functions

By W. H. Manahan, Jr., President

There are throughout this country many local clubs, state associations and the Inter-National Association. Each has its purposes and its individual problems, but all are working for the same end, the improvement of the individual photographer whereby the standard of photography may be maintained and advanced. The many club and association meetings which have been held annually have in the past few years accomplished a wonderful good, in rendering a more conscientious service, a higher standard of quality, and a finer ethical understanding among competitors. While we are all more or less familiar with the benefits derived from attending conventions, yet do we fully realize just what the P. A. of A. has done and is doing aside from holding a convention, and do we know just what is done with the ten dollars which we pay for dues?

First let me explain that the money received for dues does not pay the conventions expenses, as these are practically covered by the amount received for spaces sold to the Manufacturers and Dealers, and these same Manufacturers and Dealers pay the entire expenses of the entertainments.

Not one dollar is paid for salaries of the officers, except the General Secretary, who is a salaried man; all other officers serve without remuneration except actual expenses.

The Motto of the Association is "To Help."

Let us see of what help we are to the individual photographer. When you become a member you receive from our Secretary:

A Membership Card.

Brass Membership Plate.

Cut of Emblem for Stationery.

Window Transparency.

These are of just as much use to you as you care to make them, for if you are proud of the fact that you are a member of your National Association, use these things, hang this brass plate in your studio, put the transparency in your window, and show your customers you are a live wire and are recognized by your National organization.

If you do not feel that these things are valued by good business men, just notice the next time you go to your bank, see if there is not a little sign hanging on the grating which tells you your banker is a member of HIS National Association. Do you consider these men good business men? As good as photographers? They want the public to know they are members of their National Organization. Do you? Think it over.

The association also furnishes all active members with a year's subscription to Bulletin of Photography, Abel's Weekly or the Camera Craft. In each issue of these magazines under Association News Columns, you will find items as to what is doing in the Association.

Traveling Loan Exhibits. This consists of several exhibits containing from thirty to fifty pictures, selected from the National Convention Exhibit, embracing work from the leading portrait and commercial photographers of the country. These exhibits are furnished to our members for their local use for exhibitions in studios and clubs without expense except transportation. Any member can secure one of these exhibits by making application to our office at Washington.

Summer School. This school is held in the Daguerre Memorial Building at Winona Lake, Indiana, and any member of the Association is eligible to attend by paying a small tuition which practically covers the cost of conducting the school. The building is owned by the Association and the school is managed by a board of trustees which have full charge of the property. This year we are not only conducting a portrait course in August but also a commercial course in July. It was my pleasure to visit the school the past summer, and I can assure you that the work done by the students is of a high quality and the intensive training given under the able director, Mr. Will Towles of Washington, D. C., would be a benefit to most photographers.

The Commercial Section. This section has made wonderful advancement in the past two or three years and if you are a commercial photographer, the service this department is rendering is invaluable. At the present time they are issuing a monthly Bulletin, which is considered as confidential and contains many useful suggestions. In its pages are discussed many of the difficult problems which confront a commercial photographer. The question box is open to members and they are requested to write in about their troubles and ask questions. These questions are very carefully considered and answered in the Bulletin by commercial photographers of ability and experience.

Headquarters. Our office at Washington, D. C., No. 722 Bond Building, is in charge of General Secretary S. R. Campbell, Jr., and is at the service of our members at any and all times. All records are kept at this office and members can obtain information in regard to Association affairs such as Conventions, both Amalgamated and National, Traveling Loan Exhibits, Summer School, information in regard to forming local clubs, programs for clubs, etc. It is not only Mr. Campbell's duty but his pleasure to be of service to our members, so if you feel he can be of help, just drop him a line.

The committee on legislation has always been an important factor. In 1918 the officers and members of the Association worked incessantly and succeeded in keeping the luxury tax off photographs. During this past year with the able assistance of Congressman Kelly of Pennsylvania a bill was passed to extend insurance and C. O. D. privileges to packages containing photographs, and at this last session of Congress a bill was passed and became effective on April 15th which makes it possible for the photographers to mail packages to their customers at the same rate of postage as any other merchant or manufacturer, which is, packages weighing eight ounces or less, one and one-half cents for every two ounces, over eight ounces at parcel post rates.

During the last few years your officers and members of the Association have endeavored to secure a change in postage rates on packages containing photographs, but it was impossible to secure such changes until the postal officials had thoroughly investigated the cost of carrying all mail matter. A special committee was appointed for this purpose and made their report last July and at the following session of Congress these changes were incorporated in the Postal Bill.

The saving under this change means much and if every studio in this country averages to mail only two packages a week, in zone one, at a weight of three pounds, the saving will be $249,600 annually. There is doubtless not a photographer in business today who will not save more than the ten dollars dues by this one accomplishment of the Association, and many will save that amount in one month.

Now this is what the Association is doing for us, and then the question comes up, what can we do for the Association. If you feel that you approve of this work and wish to see it continue in the years to come, then join the Association, for future accomplishments depend largely on membership.

At the present time the photographers are paying a tax in excess of $1,600,000 annually, on cameras, lenses and material. This tax is figured on an unequal basis and there is no doubt but what it should be regulated. If a lens is to be used on a camera it is subject to the tax but if used for any other purpose it is not subject to the tax. Films or plates if used for X-ray purposes and films if used for moving-picture purposes are not subject to the tax but films or plates used for any other purposes except X-ray and moving-pictures, are subject to the tax. If this can be regulated it will save every photographer about 50% of the taxes on material.

I can assure you that this matter of taxation will be brought to the attention of the proper officials, but every photographer should realize that in order to have such matters carefully and seriously considered we should have a membership large enough to be truly representative of the photographers of the country and that future accomplishments depend largely on the loyalty with which the photographers support the Association.

Making a Picture from a Snapshot

By Sigismund Blumann

Illustrated by P. Simpson and the Author

One of the prints that came for the June Camera Craft Competition had so much pictorial appeal that the possibilties struck me at a glance. A happy chance had offered itself to Mr. P. Simpson and with a natural eye for pictures he had grasped it. As it presented itself so the camera recorded it, with all within the focus of the lens and with a clear sky. Most courteously to my request the gentleman sent me the negative with a gracious permission to make a print for myself. The experience of making what the reader sees from the material offered probably will interest him and, I hope, will prove profitable and instructive to those who are inexperienced or unfamiliar with the methods of double printing.

As this is a personal narrative of a particular procedure, let me beg that the first person, singular, be condoned. The thing was done, however well or otherwise and it happened to have been by the writer.

The first thing to do was to get an enlargement of the entire negative somewhere near the final size planned. This was carefully covered with a pair of cardboards cut like a carpenter's square, to discover what would make the final picture. Elimination is the first requisite for making a picture from a snapshot. The ruled lines show what was decided upon. An enlargement was then made of the part selected and upon this some rough draft of what should be put into the bald sky was penciled. Following this a cloud negative was made when the conditions permitted, and

MAN AND BOY PLOUGHING — P. SIMPSON

THE TRIMMED PRINT THE CLOUD PRINT THE COMBINATION
Showing sketched cloud outlines and undodged Light Line

this was exposed to get the lighting from just the point that coincided with the light direction when Mr. Simpson caught the man and boy at the plow.

The cloud negative being developed, fixed and dried, an enlargement was made of it and studied. If the first had been inappropriate I should have made another, and if necessary still another, and any number till exactly the right one had been found. A good picture is worth the effort. In fact, a good picture cannot be gotten without effort.

Now came the combining of the figure negative and the clouds. This is not clearly as formidable an undertaking as those who have never tried may think. The sheet of bromide is placed in a printing frame and the negative focused with the placing and diffusion wanted—an orange ray screen being used. The exposure is made, the orange cap again put over the lens and the cloud negative focused and composed and the second exposure made on the same sheet of paper. What results may be seen from the illustration. The sharp line where the negatives met shows and runs across the print and through the figures. This is the final test print. Being satisfied with the placing of the parts I now exposed for the figures, dodging the sky so that it might remain absolutely clear: I then exposed for the clouds and to avoid the line of demarkation dodged the lower half of the sheet so that there was a merging of light action so graduated as to be undetectable.

Dodging is simply waving a large, stiff sheet of cardboard in front of the lens or somewhere between the lens and the paper to cut off the light from parts of the paper and this motion, up and down or from side to side as the case demands makes a shading that gives us the possibility of what we know as double printing.

In my first finished print I found the sky too insistent and a lack of interest in the horizon. There was no emotional excitation beyond the ploughman's left trouser leg and the horizontal trace-bars. I faked in a bit of haze and lighting on the horizon and tried subduing the prominent

"THE LAST FURROW ALWAYS POINTS HOMEWARD"

Negative by
MR. P. SIMPSON

Combination Print by
SIGISMUND BLUMANN

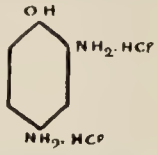
lights in the figures. All wrong. The sense of motion, the character of the action seemed to reside in those lights. The eye was caught by the left leg, was intrigued to the traces, was directed to the fine horses, and by degrees took in the distant background and sky, as should be. I also debated the brightly lit rift in the clouds as taking too much of the attention from the focal point of interest and decided that the ploughman gained in prominence from that very point of light: The dark silhouette of this head holding the eye and mind sufficiently to dominate.

If Mr. Simpson has more negatives as good as this one and, if this little article encourages him to work them up: If, moreover other of our readers are encouraged to try with what material they have, and they succeed I should be gratified to have them send me a print. No doubt many will try and fail, and blame the process, and some will succeed at the first attempt and with greater talent than the present writer will achieve a far better picture. The important fact is that thousands of fine pictures, real bits of artistic photography are unmade though the elements for the creating of them exist in the discarded and forgotten negatives that have had the passing vogue and were granted the order of "Develop and One of each." Dig up your snapshots, all of you who have the faculty of enjoying real photography, get some sort of an enlarging apparatus, and start making pictures. If you do not know it you will learn a new and a great joy in photography.

Amidol: Its Chemistry and Use in Development

By J. G. F. Druce, M. Sc., (Lond.), Rr. Nat. Dr. (Prague)

Amidol is chemically the dihydrochloride of 2:4 diaminophenol. Its constitutional formula is:—



It is made from the corresponding di-nitrophenol, which is a by-product in the manufacture of the nitro-explosives. This reduction may be accomplished by acting upon the nitro-body with excess of tin and hydrochloric acid:

$(NO_2)_2\ C_6H_3OH + 4Sm + 16\ Hcl = (NH_2)_2\ C_6H_3OH + 4SmCl_4 + 4H_2O.$

When excess of tin is used a certain amount of stannous chloride, $SnCl_2$, is produced in addition to the stannic chloride, $SnCl_4$, as indicated in the above equation. One interesting way in which the reduction may

be carried out is by covering granulated tin, or tin-foil, with excess of concentrated hydrochloric acid. A little of the di-nitrophenol is then added. This causes a rise in temperature and further amounts are added slowly until the proportion of nitro-compound to tin is 1:3. The reaction mixture is then heated under a reflux condenser for a quarter of an hour to complete the reduction. On cooling, the amidol separates out. The product so obtained consists of 2:4-diaminophenol dihydrochloride together with a little diaminophenol stannochloride. It may be re-dissolved in the minimum volume of water and sulphur dioxide passed in until the solution is well saturated with the gas. The amidol, which may be re-precipitated by addition of concentrated hydrochloric acid in which it is sparingly soluble, is then snow white in appearance.

Other reducing agents have been tried instead of the expensive tin and hydrochloric acid method but it is doubtful whether they are as satisfactory.

The use of phenolic bodies in development depends upon their tendency to oxidize in solution, especially in the presence of alkalis, hence it is necessary in some cases, e. g. pyrogallic acid, to keep the developer in two solutions since alkalis rapidly cause "pyro" solutions to turn deep brown and ultimately almost black. The same applies to amidol, which as is well known, however, requires no alkali for use as a developer. This is all the more noteworthy when it is remembered that solutions of amidol react distinctly acid to indicators.

As a developer, amidol has established itself by its non-staining action on the film and also because during development it first gives detail and finally density. It is also suitable for plates or films, bromide papers and lantern slides.

The solution favored by the writer for development is:

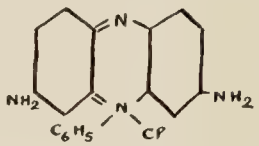
Amidol	5 gr.
Sodium Sulphite crystals	30 gr.
Water to make the volume	1000 cc.

One drawback to the use of amidol developers is that they are reputed to keep for only two or three days. To overcome this, various "stabilizers" have been suggested. Thus lactic acid (and also glyceric acid but not glycerine) was found by Bunel (**Bull. Soc. Franc. Phot.**) to answer this purpose. Another Frenchman, Desalme, used a solution of what he termed "stannous tartrate". This stabilizer he prepared by dissolving 5 gr. stannous chloride and 7 gr. of tartaric acid in 30 to 40 cc. of water. This solution was added to one containing 30 gr. of sodium carbonate crystals in 30 cc. of water and the whole was made up to 100 cc. Namias suggested adding metol in the composition of the developer, and others (including Baumgaertel in **Camera Craft**) has advocated hydroquinone. Baumgaertel also found adurol satisfactory.

It is now found that amidol made in the manner mentioned above is self-preserving, both in the solid state and in solution, containing its own stabilizer probably as the double tin salt, 2:4 diaminophenol stannochlo-

ride, HO C_6H_3 $(HN_2)_2$ H_2 $SnCl_4$. (The writer has prepared a series of these salts, the results of this research appeared in **The Chemical News** during the years 1919-24). Only a trace of the tin compound need be present for it to preserve the developer solution for months. Such developers can be used repeatedly until completely exhausted. They need not be disposed of even then, for the spent amidol developer still has another valuable use, namely it may be employed for desensitising the exposed plate prior to development.

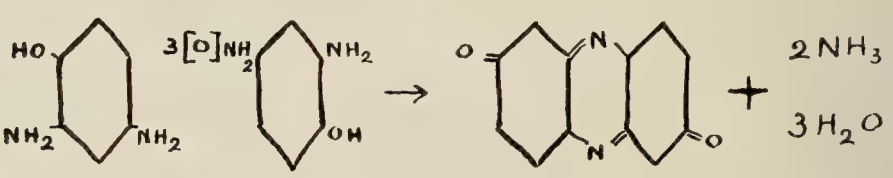
The convenience of being able to develop in bright light has recently become possible through the introduction of certain dyes which act as desensitizers, i. g., they suspend the action of light on the silver salts in the emulsion without affecting the latent image. The best known desensitizer is perhaps phenosafranine introduced a few years ago by Lüppo-Cramer. More recently, König has used pyrakryptol (the nature of which has not been divulged). The desensitising bath of phenosafranine is 1 gr. in 2000 cc. The chemical formula for this substance is:



and the active desensitizer in spent amidol is also a phenazine derivative. Its formation as a result of the developing action of amidol on the plate may be indicated:

$$2HO \cdot C_6H_3(NH_2)_2 + 2AgBr + H_2O = [2HO \cdot C_6H_3(NH_2)_2] + 2Ag + HBr$$

The hypothetical substances in the square brackets may be assumed to change as follows:



When a sample of spent amidol was evaporated to dryness the residue responded to certain test given by phenazine and safranine. Thus with concentrated hydrochloric acid the residue went a green color, and with strong sulphuric acid, after sulphur dioxide and hydrochloric acid gases had been evolved, a solution remained which assumed greenish and purple hues, characteristic of the safranines.

To use the spent amidol as a desensitizing solution it should be diluted with 5-10 times its volume of water. The exposed plate may then be immersed in this bath for 5 minutes in the dark or very weak red light and afterwards developed in yellow light without danger of "fogging".

Amidol or 2:4 diaminophenol is therefore a chemical worthy of the photographer's attention.

THE SEA PLANE — FRANK H. WILDING

Fitted with Skis for winter use.

Somewhat About Aerial Photography

By Frank H. Wildung, F. R. P. S.

Illustrated by the Author

There seems to be a great deal of mystery connected with Aerial Photography to the average amateur and professional photographer, and so far there has been very little said in regards to the taking and making of aerial photographs from a photographic standpoint.

We are operating in northern Quebec, making aerial maps of timber lands owned by large paper companies in this section of country desirous of obtaining information in regards to their timber holdings, without having to send a survey party into these limits to get the actual information that requires a lot of hard work.

It would take a survey party many months to get the information that we are enabled to get in one hour by the aid of photography and the aeroplane.

As an illustration to show the comparison in speed of travel in this far north wooded country, one of our camera men had the pleasant experience of being in the first plane that has ever been seen at Fort Albany (on the Albany river at James Bay), some little ways north of warm California.

Upon landing there one of the party was talking to a Mission Father of the far North, who had spent a week in a canoe getting to Fort Albany in order to join a flotila of canoes that were bound for civilization.

ILLUSTRATING "AERIAL PHOTOGRAPHY" BY FRANK H. WILDUNG

Figure 2.

As luck would have it he arrived a few hours late to join this flotilla and the only remaining thing for him to do was to return to his Mission for another year to await another opportunity to join the next year's flotilla.

After completing our work in this section of country one of our party asked how long the flotila had been gone, and was told that they were five days out and with the best of luck would be one hundred miles out, an average of twenty miles per day. As the return course of our plane lay along the river used by the flotila we had the sensation of passing them the first hour out.

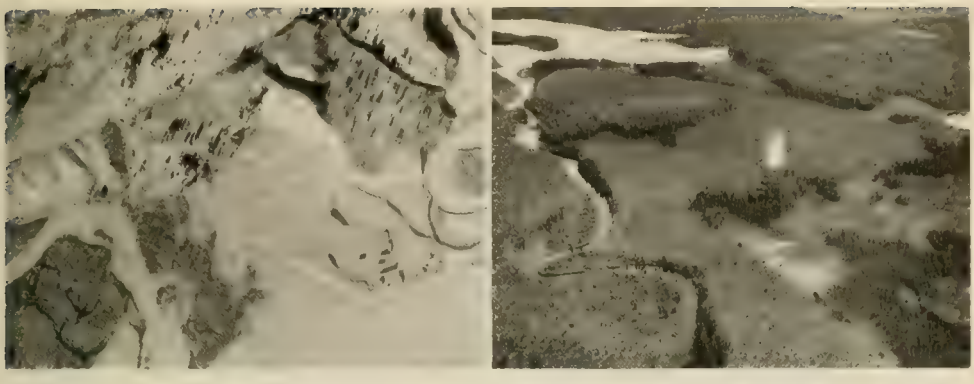
Aeroplane travel is not all pleasure in this country, we always have to be prepared for a rest on an unknown lake, miles from any house in case of a forced landing. As this country is covered with small lakes we use what is called a sea plane for summer flying and have it with skis for winter flying. (Illustration No. 1.)

When we speak of winter flying we mean flying at a temperature of 15 to 30 below zero in an unknown country with the possibility of sleeping out nights and walking out on snow shoes.

Our planes are always supplied with enough spare equipment and food to keep two men comfortable for a few days. As men used to this country can keep warm in the worst cold with a fire in some sheltered spot, plenty of snow for water and a chance to shoot wild game to help out the food suply with the plane.

As to our camera it is of special construction, using a 12 inch F 4.5 lens at a fixed focus, owing to the height that we work at, never below 4000 feet and often as high as 10,000 feet over some of this timber country. The camera for oblique purposes is held in a special mounting or held over the side of the plane by the camera man in order to get the proper view wanted. For vertical or maping prints it is mounted at all times.

In speaking of Oblique views we mean a view far more familiar to the average photographer (Illustration No. 2.) than the vertical view (Illustration No. 3.) used in maping work.



ILLUSTRATING "AERIAL PHOTOGRAPHY" BY FRANK H. WILDUNG

Figure 3.

In vertical photography our camera is mounted in the plane in a special mount as shown in illustration No. 4, (Illustration No. 4), and a hole is placed in the bottom of the plane to allow the picture to be made.

These pictures are taken on a film nine and one-half inches wide and seventy-five feet long. Each exposure being 18x24 in size. The film is of special make and is known as Eastman Hyper Sensitized Aero Panchromatic Film, and must be kept at a temperature not higher than seventy degrees until after it is developed.

In developing this film we use a large model of the old Kodak Film Tank winding the film into the apron and sealing it into the developing tank. After development and fixation the film is washed and placed onto a set of drying drums revolved by an electric motor.

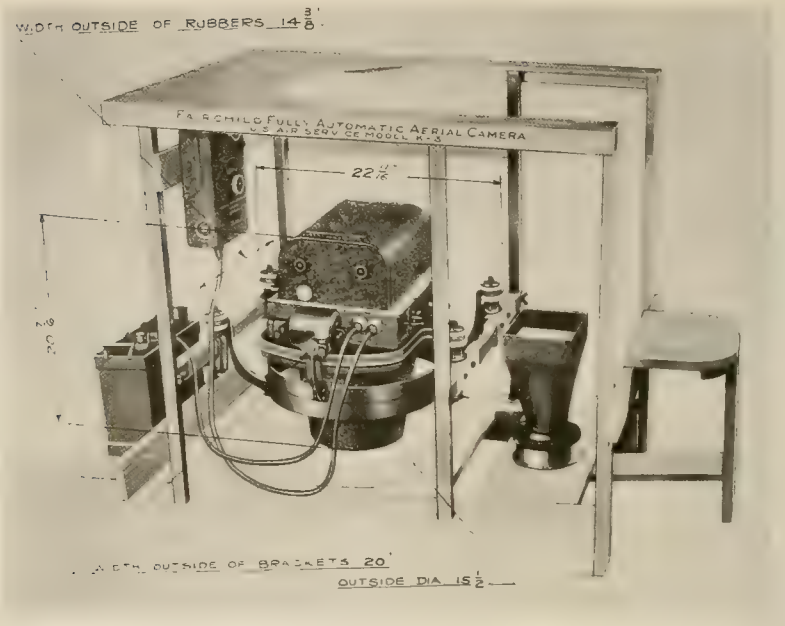
After the film is dry it is cleaned and numbered on special equipment for this purpose and a series of contact prints are made, shaded when necessary in order to get each print to match in color and tone. Only one contact print is made from each negative.

These prints are then sent to the maping department where they are measured for size to determine the error in plane elevation and other important information in order that we can make a new set of prints to the proper scale to fit the map being made.

Each of these negatives must be measured for density and contrast so that each print will be the same tone and color. These negatives are then placed in a scientifically constructed Ratio or print correction camera making these prints accurate to one thousanth of an inch. Of course the expansion and contraction of the negatives and paper must be taken care of.

These prints are then laid on large boards of special construction four to six feet wide and twelve feet long, each print overlaping the adjoining prints on the board, making a complete map or as we call it, a photographic mosaic of the aeria included by this board.

These mosaics are then rephotographed to scale in sections 20x24


WIDTH OUTSIDE OF RUBBERS 14 3/8"
FAIRCHILD FULLY AUTOMATIC AERIAL CAMERA
U.S. AIR SERVICE MODEL K-3
22 1/4"
WIDTH OUTSIDE OF BRACKETS 20"
OUTSIDE DIA. 15 1/2"

ILLUSTRATING "AERIAL PHOTOGRAPHY" BY FRANK H. WILDUNG
Figure 4.

inches in size. After making these large negatives they are then masked and printed by contact.

This contact printer has 65 mazda lamps and a fan for temperature control and a vacuum pump and motor to let us get contact over a negative of this size.

These prints are again sent to the maping room where they are checked for scale and are then mounted on cloth and placed into large plat books for delivery.

The client then has a complete map of the section photographed showing everything inthis section that the eye of the camera can see.

For timber sections we include the timber types as they are located in the finished photographs.

I hope this little article will give you some idea of our work and if there should be enough interest in this work I might write another article later, on some of the equipment used in the Photographic Laboratory.

In concluding this article I wish to say that I am glad to be one of the Photographic Profession and that I do not think there is any profession that should have a higher standing in the eyes of the general public than our own which is not alone an art, but a science aiding all the world, giving us things we never had before and making this world a better place to live in.

My branch of photography has certain special and, to the layman, spectacular features. I am a "Flyer" to the public, first, and often all the time. But really on terra firma or in the air let me be recognized as a Photographer.

Vistas of Beauty

F. L. L. Scharlach

See the shafts that are sent from the sun in the morn',
As they blend all the colors of dawn!
Oh, such beautiful scenes when the day is but born!
See that nook that hides doe and her fawn!

Be it pictures at sea, or of mountain and glen,
It's the sunlight and shade that make art;
That are making exhibits for palace and den,
In demand at the monochrome mart.

It's the lighting one sees at the break of day,
Or the evening sunset we like;
So be ready at dawn, at its very first ray,
With a luncheon put up for a hike!

When the sun rises slowly behind some old tree,
And spreads splend'rous beams 'round about,
We are sure that all artists will fully agree,
It is time to take cameras out.

Ah, just wending one's way to the crest of a hill—
A real pleasure, this strolling around!
And each picture we see while we're crossing a rill!
Is the best until others be found!

From the top of a mount, from the point where we stand,
We see sights of great beauty below;
There are ships out at sea, winding trails across land—
Oh, so charming in soft morning glow!

But we ramble all day in our hunt for the best;
In the gloaming we take the down trail,
That leads back to the home where our minds are at rest;
Ah! the lens has an art that can't fail.

The Harmony of Color in Photography

By Avenir Le Heart

EDITOR'S NOTE—Mr. Le Heart is well known to photographers as the author of an authoritative work on Coloring Photographs. He is an artist by his own right and has made the art of the camera his pet. His latest contribution is a practical application of the theories of color values to portraiture and to that end he has invented a chart which he calls the Color Spectrum which gives the combinations, complements, and adaptations of all sorts of combinations, according to the law underlying color itself. What the gentleman has to say in the following text will strike a new and timely note. The time is propitious for photographers to use the apparati they have—the spot light amongst them—to their fullest possibilities. S. B.

Effects that please the eye, if analyzed, usually contains two vital requirements, namely:—the harmony of line and the harmony of color. The art of painting is based upon the perfect interpretation of these two requirements and the value of the painting is judged accordingly.

There are laws that govern the composition and the harmony of line and there are also laws governing the composition and the harmony of color.

The photographic lens sees the line and the color and the film registers them in gradations and their value in black and white.

Leaving alone the composition and the harmony of line which has been considerably looked into by photography, let us touch the color. It is safe to say that almost 100% of portrait photographers are neglecting the color in their sittings; they would torture the client with all sorts of twists to get the desired effect in line, flood him with spotlights, thus creating more lines, while . . . speaking in plain words from the law of colors—"to emphasize the highlights, its shadow must be properly grayed or to bring out the best of the subject ITS BACKGROUND MUST BE IN PROPER RELATIVE CONTRAST OF THE COLOR TO THE COLOR OF THE SUBJECT."

This last quotation is the topic that should be applied in portrait photography in order to attain the desired effect of depth and roundness of the subject that is being photographed.

Every portrait studio is equipped with some sort of artificial backgrounds ranging from the indefinite muddy gray "neutral" to the elaborate colored tapestries, thus showing that the photographer senses the necessity of the background but as a matter of fact considers it from the wrong point of view, instead of color which should be, he takes the view of line. The neutral background, if it is made of black and white, is not by any means helpful to the rays of color of the subject. Being neutral it allows the color of the subject to penetrate into indefinite distance backward meeting no resistance of contrast, thus making the background useless, unless it has some design that might be of assistance from the point of harmony of line. The colored background if it is applied for all the sub-

jects that might be photographed against it is still more harmful than the neutral gray, because in very few instances would it ever fall accidentally into proper contrast with the colors of the subject. Commonly known expensive tapestries painted in greenish yellow are least of all desirable from a color point of view—they require red-violet for the proper contrast, very few people ever come dressed in these colors for conventional portraiture. Sepia backgrounds also require only a certain color for contrast and can not be used in general beneficially.

The most proper background from the color point of view should be of the correct contrasting color with the dominating color of the subject. Achieving this the result is that the rays of the color of the subject meeting the opposite color of the background create the correct gray atmosphere which is absolutely necessary to obtain the depth and roundness of the subject that is being photographed, or in other words the subject is in relief by proper relative contrast of the background. As a little example, let us suppose, a bust picture is desired; predominating color is flesh which is commonly accepted as light orange, therefore the background for this must be of blue. What effect will green tapestry produce in this instance? Light orange (orange is half yellow) of the flesh will be absorbed by heavy green (green is half yellow) rays of the background and instead of relief of the subject it will be a monotony of the background color.

Now comes the question what colors properly contrast one with another. To answer this—the photographer must first consider the color as an essential part of photography and, second, must familiarize himself with the color spectrum. There are 18 major shades in the spectrum, each one is important as the other and every one has its own proper contrast which should be the color of the background as the occasion requires.

I hear a pathetic wail from the reader photographer, "Where in the world will I get and place these 18 spectral backgrounds?" Here is my suggestion:—Build one solid background and paint it with flat white paint, oil or glue color, buy a small spot or flood light (pure white if possible) and gelatine slides of 18 colors. Adjust your light in a permanent position projecting on the background and as occasion requires at the sitting use the proper gelatine slide following the rules of the spectrum.

A glance at the person sitting for a picture is enough to define the predominating color and the color spectrum will show the exact relative contrast that should be applied on the background. If any design or in some part of the background the color is wished to be eliminated a little cotton pasted on the slide will do the work. The reflected shadow upon the background will form a soft design and at the same time neutralize that very spot. If a deeper shade on the background is desired, two slides of the same color should be used with the spot light.

The color is a part of photography and has to be dealt in accordance with the laws of its harmony and relation and only then the cultured art of photography will be on the right way to the correct interpretation of its object.

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

FOUNDED MAY 1900

VOL. XXXII | San Francisco, California, July, 1925 | No. 7

Camera Craft Changes Owner

Just a quarter century ago this publication was started by a then most prominent firm, Kirk, Geary and Company. It began well, and Miss Ida M. Reed, a young woman, barely started on the serious road of business life was put in charge of the commercial end of the venture.

The magazine was sold to Fayette J. Clute who assumed the Editorship and built an institution and Ida M. Reed remained to steer the straight course of its finances. Upon Mr. Clute's death, ownership passed to a stock company composed of his heirs and Edgar Felloes became Editor. The Corporation retained Miss Reed as Secretary and General Manager and she enlarged the scope and circulation of her charge.

That most lovable of men, Felloes, passed beyond in a few short years and for a time, Mr. P. Douglas Anderson acted as Editor, till about a year ago when the present writer assumed the office and still the Reed experienced acumen kept a steady hand on the helm.

One of the Clute heirs died and the one survivor is interested in other business, so it was decided to dispose of this property as it stood.

What more apt and proper than that lady—after twenty-five years of continued and loyal service should become the owner. It is Kismet.

So from the issue of this number, Camera Craft is become the property of Ida M. Reed. Needless to say, there being no change in the mind that planned and executed its achievements, there will be no change in the policy of Camera Craft other than growth and impetus natural to a freer hand and a stimulated ambition.

Editors have come and gone, she has survived and carried on. Independent of our position and as a friend of many years' standing, we fervently hope she may be at her desk for another quarter century and derive that profit and happiness from her ownership which she has so well earned: In saying which we know we voice the sentiment of the thousands of our readers and friends.

The Staff

Here you see us all: Everyone a member of a business family and all united for service to Camera Craft, and through Camera Craft to its readers. It is a personal introduction. You now know us, face to face.

OUR PERSONNEL

We shall be coming to you month after month. Each in our respective capacities, represented by our work. Wish Us Luck.

THE MOUNTAIN HOME

First Prize

Dr. B. J. Ochsner

Dr J P Pardoe Second Prize

K Takahashi Fourth Prize

General Major Karnitschnigg Third Prize

R Boda Fifth Prize

Second Prize
BLUE MONDAY
Dr. J. B. Pardoe

Fourth Prize
WATER LILIES
K. Takahashi

Fifth Prize
TAMALPAIS FROM THE MEADOWS
R. Boda

Third Prize
A RUSSIAN JEW
Maximilian Karnitschnigg, G. M.

Our July Competition

Still the list of entrants continues to grow and this month the general average was better. 217 entries as the acknowledgment list shows. It is gratifying to note that a few of the ladies have accepted the special invitation and we hope to see more of the fair sex in time to come.

J. B. Ochsner won first, Dr. J. P. Pardoe the second, General Maximilian Karnitschnigg the third, K. Takahashi for the second time is a winner and carries off the fourth, and R. Boda the fifth award. If all our readers could be impressed with the careful work shown on the winning prints it is a foregone conclusion they would all strive harder. The whole object of this competition is not to find readers on whom to hang medals or pens or subscriptions, but to give them something much more valuable—a live incentive to bettering their photographic efforts.

CONTRIBUTORS TO THE JULY COMPETITION

Henry G. Allbach	1	Dr. K. Koike	3
Will M. Allen	3	Generalmajor Karnitschnigg	8
Samuel Adelstein	3	Herbert Leyser	2
Walter Ball	2	C. A. Lovell	1
R. Boda	1	Alex M. Locke	3
E. A. Burdick	3	R. F. Morse	1
Ivan Branson	2	Louis T. Murray	14
Wm. H. Boynton	2	I. Nakatsukasa	1
Dr. H. W. Barr	5	M. J. Osoki	2
Fred C. Brown	4	Dr. B. J. Ochsner	2
J. E. Brill	2	F. L. Owen	4
Miss LaVonne Butts	1	Alexander Piaget	2
F. X. Cleary	4	Charles M. Philbric	3
Elmer C. Cornell	5	Manuel Pacheco	2
E. W. Chapman	4	Dr. Pardoe	10
Chas. W. Clendennan	1	W. C. Rodgers	1
Julius Cindrich	2	Josephine Ramage	3
Lloyd Curbow	3	Alfred J. Rose	3
E. A. Darling	4	J. L. Scott	1
Benjamin Wallace Douglass	3	Fred B. Sweet	2
Ralph B. Dunlap	3	G. G. Stortz	1
L. E. Edmundson	7	S. Smith	3
C. C. Engelhardt	3	Peter Steek	2
Howard Fowler	2	Dr. Max Thorek	1
Ben Feyl	2	Edward C. Thompson	1
Jose Villalobos	3	T. K. Tsukane	3
Earl K. Foreman	2	K. Takahashi	3
Fred H. Goodsill	4	Edward Ville	1
Charles A. Harris	1	Richard Winter	1
Odin Hoy	2	Wm. H. Walton	1
H. E. High	5	Viola H. Watson	2
S. Horino	5	W. J. Willard	3
Hulbert Hinkle	2	E. K. Wilson	3
P. E. Jewell	1	T. M. Waumsley	1
E. H. Kimura	1	Josephine M. Wallace	8
Harold Kessler	1	Leroy Whitaker	3
H. Kira	3	F. H. Wilsie	1

Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

The Cleveland Convention

Before the next issue of Camera Craft is in the readers' hands it shall have been our privilege and pleasure to have met many of our friends at the big foregathering. Most of them we shall see for the first time although they are not strangers. We have corresponded with many and know many more by reputation. In making the trip across the continent to be with the men and women who constitute the profession it is our preconception that we shall like them. May we hope to be liked?

The program tempts us, too. Such names as Garo, Aylett, Reedy, Sheasgreen, and Miss Whitaker would grace any affair and by their images, herewith we know them almost personally.

It will be a great convention. We know that. It is being talked about in the far West as one of the biggest so far. Those of us who are going speak of it boastfully. Those who cannot go are most regretful. When a Californian leaves his state he is making a sacrifice and that he does so proves he thinks the inducements mighty big. No, I am not a Californian. To be honest, I am a New York City man, but the West suits me, fine.

With which little boost, let me return to the Editorial plural and state that we hope to see many of you at our own convention in September when we shall not only give you a great show but demonstrate the climate. If the westerners weren't so darned modest in talking about it you should be better informed as to what a really wonderful place this side of the Sierras is.

We were almost tempted to tell you about the distinguished persons whose pictures appear on these pages but a sense of humor saved us. The idea of telling professional photographers who their selected, honored members be would be like labeling the lily or tagging the rose. You know them and we shall try to know them as well as time and their graciousness will permit.

JOHN H. GARO
An artist of world repute, one of the Convention attractions.

CLEVELAND CONVENTION
July 27-28-29-30-31, 1925

MISS VIRGINIA D. WHITAKER

And that is all about that, till we meet in Cleveland on the 27th.

What Is Going To Be Done

Mr. John H. Garo, of Boston will talk on "How to Improve Our Pictures." He will have a job to tell us how he could improve his pictures but no doubt we shall learn how to better our own. His service booth is going to be in the main picture exhibit where he is to devote an hour daily to reviewing the prints hung.

Mr. Charles Aylett, of Toronto, Canada, will demonstrate how to please the world and a lady, the lady being the one who wants to look in the portrait as she wishes she could in real life. He does it with composition and lighting.

Miss Virginia D. Whitaker, of Pittsburgh, is going to tell how "To Vitalize Your Business" and she is qualified to do so. The sale is often made before the subject enters the operating room and certainly the customer is made into a friend on the showing of the proofs. Miss Whitaker could make us like an untouched proof and sell us the most expensive mount and finish by just being herself. If she talks like she looks this writer is going to listen attentively.

Mr. Edward E. Sheasgreen, of Minneapolis, knows about "Costs" if anyone does. They tell us he has made a survey of seventy-five studios. If this hasn't qualified him to tell us a great deal, I'm a hatter.

Mr. Paul Burgess, Waterloo, Iowa. As President of the Photo Finishers' Association of America we are friends. I happen to be an honorary member of the local Photo Finishers' Association, having finished many a photograph in the developer — to a finish. Mr. Burgess has had a wide and thorough experience as a photographer and may always be depended upon to take a serious, business-like point of view. His picture has been carried over to the Photo Finishers' Department of this issue.

Entertainment: Monday night an entertainment and dance. We shall begin reorganizing our steps to the modern methods this week. When we danced last it was to waltz, one step, and so forth. We may not have been as sinuous and steadfast to one spot and one purpose but we covered more ground in the course of an evening. We had speed too. Well to get on — Tuesday night a Theater party. That sounds good. What is the show? In Portland we attended a Preview Run of

MR. CHARLES AYLETT

MR. EDWARD E. SHEASGREEN

a Motion Picture entitled "The Lost Kimono" and we haven't found anyone who knew who found it. However—Wednesday noon the Ladies' Luncheon. If that means for the ladies it lets us out but if it means by the ladies we shall be there. Thursday night Annual Banquet, Dance, and Entertainment. The end in a blaze of glory.

Now, we have spoken of Service Booths. President Manahan has wisely decided to follow the successful precedent of former years and the speakers of the convention will be found in certain "Service Booths" where they may be consulted and where they will give individual instruction and advice on assigned subjects. It gives the members an opportunity of learning at first hand from specialists and masters.

Commercial Exhibits at the Coming National Convention

The photographic press has been exploiting the Cleveland Convention and its various functions for some time. The advance sale of floor space is being mentioned as current news. July 27, 28, 29, and 30 is not far off and it incumbent upon the Associations throughout the country to start getting ready their pictures for the competitive commercial exhibit. Last minute rush does neither the maker nor the show any good.

The two handsome silver cups offered by Camera Craft Magazine as prizes go permanently to the Associations having the best exhibits and the beauty and intrinsic value of these awards are but a part of the winning for they convey a substantial evidence of merit and achievement.

One of these cups is offered to an Association east and the other to an Association west of the Rockies. The eastern contingent has on previous occasions proven their foresightedness and willingness to co-operate and work to a purpose: It is earnestly hoped the far Western organizations will immediately participate in a general effort so that the National Exhibits in the commercial section may redound with honor to all. Some of the Coast bodies have already gone on record as being busy to the stated end and really fine specimens are assured.

Any Association desiring to enter the competition should immediately communicate with Mr. Harry DeVine, Chairman Commercial Section, 118 St. Claire Avenue, N. E., Cleveland, Ohio.

Commercial Demonstrations at the Cleveland Convention

Superior technical skill in the making of photographs for modern commercial use is the best assurance of a successful and profitable business, and it is with this thought in mind that the commercial program at the Cleveland Convention beginning July 27 is being arranged.

The Commercial Section is fortunate this year in having its chairman a resident of the convention city. Harry DeVine is on the ground and is taking advantage of this fact in planning the show for 1925. He is not quite ready to make the final announcements but assures us that the demonstrators are being recruited from the best talent in the country and that arrangements are being made for actual work on the stage with the latest accessories and equipment employed by big shops.

The privilege of watching experts actually making negatives and explaining the work step by step will repay any commercial man for his trip.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

The Convention Program

President Perry Evans has been doing things. All hail to our Chief. The gathering of talent is almost achieved. The shining exemplars of the art, science, and business of the photographic profession in all its many branches are to be presented to those who attend our convention in talks on the subjects which comprise their specialties. These, for the most part are to be specific, less in the nature of abstractions than in the form of demonstrations or specific and detailed.

As the names come in those of us who are permitted to know the advance news become more and more elated. It is going to be a wonderful show in every way.

The picture exhibit is not less encouraging. You are all going to see an eyeful and go away with plenty to remember for the rest of the year. The P. I. P. A. collection, alone, will be worthy of a long journey and added to this comes the National exhibits and some new European prints.

The entertainment will be a humdinger. Full days and evenings and never a dull moment or a flash of regret. Those who enjoy the social side of life are going to have a good time, be assured.

September is known as the finest month in the year around the Bay District. For fifty years the rule of fine weather, mild breezes, and sunny days has been unbroken. Without looking at the almanac we cannot promise moonlit nights but Nature being so favorably inclined to us probably the silver sheen of a full, round Luna, may be granted us, too. And that view from the terraced gardens of the Fairmont Hotel! We shall not have to boast for you are going to talk about it for months after.

Do any of you conceive what busy times mean? You should see Convention Manager Morton, Vice-President McCullagh, your Secretary Miss Ida M. Reed and President of the P. A. of N. C. Ralph Young hustling. You should attend one of the many Committee meetings. How any of us find time to attend to our own business is a wonder. The Convention seems to be our business these days.

We, here, look forward with a live anticipation to your coming, all of you in this big territory of the P. I. P. A. We are impatiently waiting the time when we can grasp you by the hand and bid you welcome to San Francisco and to the first gathering of the united association. From North, from South, from East, and from West, we look for you to come and the welcome of which we speak will be big enough to envelop you individually and en masse. Come.

The Broadsides

When you get the Broadsides that have been so arduously thought out and so effectively put through, there will be no loophole in your resolve to come. It is along the line of a campaign for memberships, for one thing. Get behind your association. Help make it an outstanding success. You want and we want a bigger,

SAN FRANCISCO CONVENTION
September 2-3-4-5, 1925
At the Fairmont Hotel

stronger organization. There will be much to do and the force of numbers counts. The good of all is the good of each and whatever is accomplished reverts to your interests.

On these Broadsides are mentioned the Cash Prizes: Big ones, worth any man's striving. Money is always handy to have about the place but the value of any competition is not in the prizes, after all, but in the incentive to do one's best and to better that. Many a soul has surprised himself with such undreamed of ability as he never dreamed within him at the urge of winning first place. The pleasure of the hunt is not in killing but in succeeding by bringing in the game.

If you know a way to boost, if you know a place to boost, if you know one single person to whom to boost, BOOST that way, there, to that person. No selfish motive can actuate any of us. We are all in this for one reason and that reason is the general good. We hope to share in it, of course, but just now we are all keen to work, to help, to succeed. Go to it.

Photo Finishers' Association of America

Paul Burgess, President. F. W. Barta, Treasurer.
T. R. Phillips, Secretary, Washington, Iowa.

What Reedy Says About It

When E. M. Reedy opens his mouth to talk it behooves wise men to open their ears to listen and their minds to think. This is what he gives his co-workers to mull over in the last issue of "Developments."

PAUL BURGESS, Pres. P. F. A. of A.

"A recent financial statement of the Bricklayers' Union showed assets of over two million dollars to use for the 'common good.' It takes almost as much brains to be a photo-finisher, mix chemicals, collect bills, and turn out good prints, as it does to lay bricks—but when we pay the bill for Developments (and Camera Craft wishes to add, the bills for any other essentials that go toward the common good) the P. F. A of A. has a broken toothpick, ten sheets of yellow paper, and a lot of backbone. You cannot keep a good thing down, however, so come in and help.

"Out in South Dakota the photo finishers have a better chance to get their money from dealers who act as their agents than in any other state that we know of. The South Dakota collection law says the dealer is an agent handling the photo finishers' money. If he doesn't turn in the money he is an embezzler. If he is an embezzler he goeth to the hoosgow. They pay their bills for photo work before they pay their taxes. Why can't the association get such a law on the federal statutes? Perhaps they can when you at least contribute your bit each year to help defray the expenses.

"Many finishers are victims of nervous

indigestion because of the ruling that makes it necessary to mail films in one package and order blanks in another. Certainly the postal ruling can be changed if we get enough weight behind it. Some more 'big boys' kick in and help put the association on its feet. If you're not in the 200 per cent class, come in anyway and bring another light-weight in with you.

"Flour-millers and other lines of industry have their own mutual insurance companies that get quick and fair settlement in cases of fires, thefts, or anything else in the insurance line. 'Course they have a bigger membership than we have. What are you keeping the membership down for?

"Many members want to see an advertising campaign started to make the use of the Kodak more popular at all months of the year. Sure we can, when we get growed up. Now it's your move.

"A lot of requests have been made for a uniform system of cost-accounting for photo finishers. Mighty good idea, too. One per cent of the money you spend "fighting" your competitor can be spent for an association membership instead and help bring about many of these benefits that will pay big interest on your initial investment.

"Don't wait until 'they' do something. You're a photo finisher yourself. Point the finger around and treat yourself to a membership in the organization that already has a reputation for putting photo finishers on the way to easy street. Use your think-tank, but not like the farmer's boy with the black eye. The farmer said, 'How come, son?' Son says, 'The ole cow flicked me in the face with her tail, so I tied a brick to it.' Don't tie a brick to the unethical finisher who has flicked you in the eye. Set him a good example and maybe you'll find that he is setting you one when you look at the list of new members in our next issue."

Now the point we wish to raise is—who would have fought this fight for the Canadian photo finishers, providing this firm had not taken it upon themselves to do the work and finance the major portion of the expense? Our guess is that the Canadian boys would probably have gone right on paying the unjust tax for the next ten years—unless in the meantime they had decided to do just what every other profession has done—organize and co-operate for the common good

YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINT ITALICS TITILLATETH YE SPHYNX WITH HYS QUILL

The June Meeting

All right friends, you have put over another big night and we still wonder if you can keep it up. Some night, we'll say, to borrow from the vernacular as we hear it on the street. Ralph Young, debonair and smiling, sure: And every seat taken with more dropping in as the evening progressed.

Toot! Toot! Here comes a real program, is what the handbill said. We feel that in the light of past events we are still tooting. Here is what happened.

We ate. Soup, Fish, Roast, Salad, Hors d'Ouvres, Dessert, Petit Fours, Cafe au Lait or without Lait, and Ices. Tablecloths, napkins, everything.

That inimitable Jazzeur Hayden Lothers again distinguished himself on the drums and traps accompanied by someone at the piano behind a screen. The screen sustained its part wonderfully.

Mr. E. J. McCullagh directed a synthetic drama for which he had written the scenario. It was entitled "The Gathering of the Nuts." We cannot recall the

details or the plot but distinctly recall that Miss Stolte sat on a park bench and the action revolved around that, there being trees and many such things incidental to the main thread of the story.

The serious event of the evening was Mr. O. J. Smith's demonstration of light equipments and their use. Mr. Smith appeared through courtesy of the Eastman Kodak Company and the apparatus was kindly loaned for the occasion by the Howland and Dewey Company. It will be unnecessary to state that the members profited and remained to the last word.

It doesn't hurt to smile now and then after you get used to it. Good nature, like many things, is a cultivated habit.

Better Mailing Week

The late war taught the government the efficacy of propaganda and it is now being used for better purposes than the exploitation of war. The Post Office Department finds that millions of dollars are being wasted yearly in misdirected mail, in unstamped, unindentifiable mail. The week of June 1st to 7th was called Better Mailing Week and a campaign was started to teach the public the need of putting the sender's address on every unit of mail posted, so that if the addressee cannot be found the matter may be returned to the sender.

The time is propitious and this space appropriate to call the readers' attention to the changes in rates. Ask your local postoffice for a rate card or buy a new Mail Information Book and keep up with the times. Take note that if you let the government furnish the card-stock and do the printing they will reward you by letting you have a postal card for one cent, but if you furnish the cardboard and have the printing done at your own expense it will cost you two cents to mail that card. Just what sense of humor moved the experts to this motion we cannot guess but we have a sense of prophecy which tells us there will be another ruling on this little matter.

Miss Kathleen Dougan

The personality shown in the work of this little lady has attracted the attention of parties outside the city and state and one of these days, when she gets the courage to pack up we shall miss her for a time while she travels to other parts to gather laurels away from home.

A bit of advice: By arranging a ten by twelve camera properly it may be made to serve as a hat box and at least three summer hats can be packed safely with no danger of crushing the ornaments. Or do they wear ornaments on summer hats these days, or just trimmings?

Many a man thinks he has invested in a business when he, really, has bought himself a job. Sometimes a poor one, at that.

Miss Olga Dahl

She doesn't say much but when she speaks she always wants something—and never for herself, either: It is either money, co-operation, or members. Go to it, Olga. More luck to you. You are the faithful guardian of the funds and having been selected to that onerous office have assumed voluntarily the harder one of getting the funds. We owe you much. Some of us too much.

A clever Receptionist can get a sitter and sell an unsatisfactory picture but she cannot get repeats.

This Department

So far we have had to fill these columns with reports we could make at first hand or conceive out of our inner consciousness. We have told you about persons, events, and things, with a few squibs thrown in. The time is coming when all of you are going to send material to immortalize in this, our especial department. And the Convention is going to produce columns and more columns. You'll see yourself in print before you know it, so be good and distinguish yourself.

The only reason you can charge twice as much as the fellow down the street is that your work is twice as good. Or is it?

ARE YOU GETTING YOUR PRINTS READY?

The Big Show in July

There will be no regular meeting in July. A real theatrical performance will take its place. Such a performance as will equal any professional and surpass many a show for which you have paid two to three dollars. No better exploitation can be given it than to reprint the advance program. Here it is in all its glory. And before you read it let us advise that the Bathroom Comedy is positively the most sensational, astounding, delightful, exquisite little bit of stage literature you ever heard, saw, or enjoyed. joyed.

The admission is to be only fifty cents, five dimes and the proceeds will go to swell your own convention fund. Do not let the event escape your memory. At the EMPORIUM AUDITORIUM, Jessie Street entrance, July 10th at 8:15 P. M. It will be a big night with no end of fun.

GRAND GALA PERFORMANCE

A show that will send you home with something to talk about for a month.

AT THE EMPORIUM AUDITORIUM
Jessie Street Entrance
July 10th, 1925, at 8:15 P. M.
Admission 50 Cents

SEE
Kathleen Dougan, Louise Bestler and Ralph Young
In the Bathroom Comedy
"Porcelain and Pink"

SEE
Seven Stunning, Superb Beauties in the Most Stupendous
Fashion Show

SEE
The Dougandahl Sisters in their great act
"Who Is Which"

SEE
Guy Kibbee and McKie Donnan do their inimitable Black Face Comedy
"You Never Can Tell in the Dark"

SEE
Barbara Ann Siller in her exquisite
"Terpsichorean Interpretations"

SEE
The Irresistible Olio Skit
"Fun in a Studio"

A Five-Act Performance for the Price of Five Dimes

The Photographers' Association of Northern California expresses its appreciation to THE EMPORIUM for its generosity in furnishing the Auditorium and many of the properties used in the five acts.

PHOTOGRAPHERS' ASSOCIATION OF NORTHERN CALIFORNIA

Come, Bring Your Wives, Families and Friends!

The July Competition

Lengthen your life with laughter.

The interest on your investment is part of your overhead. The niterest IN your work is one of your assets.

Convention Exhibits

Commercial Photographers have been forehanded in getting ready for their exhibit at the National and the San Francisco Salons. They are actively at it. Let us all follow their example. Portraitists do your duty. There is no doubt about the fact that you can better conditions for yourself by bettering general conditions. Show what the best work looks like and help to make the standards higher with your example. It will give an impetus to business.

All Front and no Back may fool your fellows but you cannot fool yourself, your conscience, and your stock house.

President Ralph Young

He wields a nasty gavel but that internationally famous smile wins attention without need of peremptory discipline. When Ralph smiles confirmed piano-virtuosi have been known to feel an irresistible impulse to run a few scales or arpeggios. You'll meet him at the Convention and if you give him a pleasant greeting you shall get one of those smiles. You'll like him on sight as we all do. If you could know the razzing he will give us for writing this you would appreciate our courage.

Men have grown rich running a Newstand and not a few have gone broke at Banking.

A Photographic Digest

Edited by H. D'Arcy Power, M. D.

The Why and Wherefore of Washing

To understand the why and wherefore of washing photographs we must know some elementary things about emulsions.

The simplest photographic plate would be a piece of glass coated with a layer of finely powdered sensitive substance which would lie in position by gravity. After exposure, development would produce a picture; but the picture would float away in the water, and our efforts would be lost. It is necessary to stick the powder to the glass with some substance which will soften in water, so that the developer and fixer may percolate, but will dry to a mechanically durable layer. The adhesive substance almost universally employed is gelatine.

Thanks to popular scientific literature, nearly everybody knows that all substances are made up of myriads of vibrating particles. In solid materials, like silver powders and gelatine, the particles are fixed in position and merely vibrate in one place. In liquids and gases, and salts like hypo dissolved in liquids, the particles are free to move where they like, hundreds of feet a second. The trouble is that there are so many millions of them, without any plans as to where they want to go, that each particle has had a hundred collisions and alterations of route in traveling only a fraction of an inch. Progress of a particle from one spot to another in a still liquid is lamentably slow. In a stirred liquid enormous bunches of colliding particles are moved in a mass from place to place.

A useful analogy between a still and a stirred liquid is the comparison of a column of water in a horizontal pipe, open at both ends, with a crowd of people playing blind man's buff in a corridor train. Once in a while, in the rough and tumble, someone will be shot out of the open doors at the ends; but most of the occupants will have many collisions up an down the train before their chance of ejection. Let a party of workmen enter at one end to sweep out the carriages, and the struggling passengers will be shot out at the other. This is analogous to blowing down the tube and expelling the water irrespective of the motion of the inndividual particles.

Bearing this in mind, let us consider a plate being treated with hypo in a rocked dish. The hypo particles are bumping slowly from place to place, but their circulation is being enormously assisted by the block transference caused by the rocking. When they dive into the swollen gelatine, however, they are dependent on their own indiscriminate motion to find their way about. The gelatine does not in the least interfere with their private activities, but it absolutely prevents their transference in a mass; the contents of the jelly network cannot be stirred.

A particle of the immovable solid sensitive substance, waiting for a particle of ously and aimlessly, that particle has to find its way out again. The rate of fixing, the rate of developing or washing, or, in fact, any chemical happening inside the emulsion, will be decided by the thickness of the layer and by the time taken for the badly drilled armies of chemical troops to wander in and out.

At this particular moment we are concerned with the quickest way to wash photographs. Obviously the emulsion must be kept as thin as possible. The gelatine must not be allowed to swell too much before it is washed, so that the chemicals have not too big a region of still water in which to hover about.

The loud speaker has taught us the things we must do, and the things we must not do, to keep the emulsion thin. The first thing we find is that plain fixing bath rapidly thickens the emulsion. The bath which gave quicker washing than any

other was the well-known acid fixer, containing four ounces of hypo and half an after many collisions, one is bumped into its immediate vicinity. And then, laborihypo to fix it, has to hide its time till, ounce of potassium metabisulphite to the pint. If an acid fixing bath is not wanted, it was found better to make the bath exactly the opposite, and obtain easy washing by adding half an ounce of sodium carbonate and an ounce of sulphite instead of the metabisulphite.

Another discovery was that on no account should an alum hardening bath be used between development and fixing. The plates took three or four times as long to wash, and it was probably that they still retained impurity. A formalin hardener proved quite harmless.

Washing was quicker, too, with the Kodak Acid Fixer, though there are still some things about it, practically unimportant, which we do not understand.

Developers behaved as expected: amidol gave quick washing because it contained no carbonate to swell the gelatine; pyro was equally good, owing to its tanning action on the film; plates treated with metol hydroquinone required longer to wash than others. But the difference between the developers is not serious enough to cause us to abandon a favorite formula.

One important thing I noticed was that any plate or paper subjected to a succession of baths, with alternate swillings under the tap, or alternate immersions in developer and water, took much longer to wash. An extra five minutes should be given whenever a negative or print has been "played about with" during development or other processes.

I should like to emphasize one vital point. The most elaborate washing can be rendered futile if plates and papers are put to dry by anything but the cleanest hands. A swill under the tap will not remove hypo from the fingers any more than it will from the plate. The human skin holds hypo quite as tenaciously as does the photographic film.

—K. Hickman, B. Sc., in Amateur Photographer and Photography.

The Amateur and His Troubles

Conducted by Sigismund Blumann

The Great Advantage of Gaslight Printing

By P. B. Prior

Almost every beginner at photography makes his first print on daylight printing paper, and look askance at gaslight prints, because he thinks that they present insurmountable difficulties.

Let me hasten to assure beginners in the photographic art that this is a wrong idea, and that gaslight printing is not only far simpler, but also far quicker than daylight printing, while better results can be obtained even if the negative is poor. Finally — and this is highly important — gaslight printing, if properly done, is permanent.

Gaslight papers can also be toned to a great variety of colors, but as this is a most intricate process, it should be gone into when the amateur is more advanced.

There are many grades of gaslight papers on the market, but I propose to deal only with those more easily manipulated by the beginner. This means such gaslight printing paper as is capable of standing a considerable amount of over or under-exposure, or under or prolonged development, sometimes called joreing (?). This often enables the amateur to get a good print even though the paper has been under or over-exposed.

We may now consider the question of exposure. A good plan is to have a stout box of cardboard or wood with a lid that can be easily lifted up. This is used as the container for both exposed and unexposed paper. Make two separate collections for these.

Have your source of light always behind you, so that your shadow falls across

your printing frame and paper box. Fill your frame as you would in using daylight paper, with the emulsion side (which adheres to the lips) to the negative, and make your exposure. .The source of light may be almost any illuminant, but always remember that the weaker the light the more sharply defined will the contrasts show on the print. It is a mistake, therefore, to use a high power light. Taking a 25 candle-power electric light as a standard, it will, with a negative 2¼ in. by 3¼ in., held four inches from the light, require an exposure of three quarters of a second.

This exposure will, after you have read the directions given with the paper, seem far too short but I can assure my readers that after years of experience with this paper, I have no hesitation in giving that exposure as correct.

I now come to the most important part of the process of photography, namely, development. I would strongly advise all photographers never to develop in any but an orange light, as otherwise the paper which is sometimes in the developer for two minutes will invariably fog to a certain extent for this causes the white in the print to turn grey. The best light, of course, is the orange glass of the dark room lamp, but a very good substitute is a yellow paper over the light bulb, or even a candle behind a yellow bottle.

The time of development may vary a great deal with the temperature, time of exposure, or the strength of the solution. With a normal negative at 65 degrees the exposure should be from 1½ minutes to 2 minutes or in cold weather even more.

The image usually appears about thirty seconds after the immersion, and gradually gets more distinct and attains more body. On the operator being satisfied that development has been carried far enough, he should rinse rapidly and transfer to the acid hypo bath, stirring gently for a few seconds. This is very important as it obviates stains. If a rapid paper such as Sepera is used, the developer should not be too strong; in fact only half the strength recommended for Velox. Any developer may be used, such as metol, quinol, amidol, azol, or any other approved solution, but on no account use pyro.

To each ounce of developer add two drops of a 10% solution of potassium bromide. This solution is called a restrainer. It prevents the picture from clogging, and keeps it a clean black and white. A 10% solution is made by adding 1 oz. of potassium bromide to 9 ozs. of water. It should be kept in a dropping bottle which can easily be made in a few minutes.

It consists of a cork with grooves in it to make dropper bottle. The air enters the top groove, allowing the liquid to flow along the bottom.

The amateur should always bear in mind that the further from the light the printing paper is the longer the exposure required. If, for instance, it takes a second at a distance of four inches from the light, it will take four seconds at a distance of eight inches, and so on. If you double your distance you must square your exposure.

For a very thin negative a good plan is to expose it about ten feet away, and leave it exposed for quite ten minutes. By this means an excellent print is obtained. When the aim is a good picture time is not to be stinted.

Photography Without Light

Light, as we know it, is composed of those vibrations that come midway in the scale of the infra and the ultra rays. It should be a more or less simple matter to sensitize plates for the ultra-violet and the infra-red rays—this being merely a chemical problem—and to achieve a lens the constituents of which will pass those rays. These ideals being reduced to the actual and practical there remains nothing to interfere with taking pictures in black darkness. What difficulties may crop up in the developing are not conceivably insurmountable.

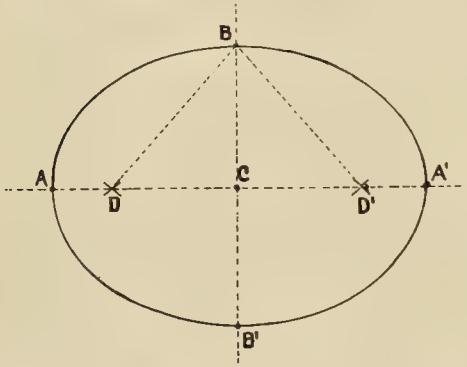
As a matter of fact Professor Sydney Russ of England has been experimenting with the lenses of the eyes of night-seeing animals and the results are encouraging.

The New Photographer, Liverpool, England, commenting on the subject, calls to the readers' attention the fact that Sir William Abney produced plates over twenty years ago that were sensitive to the rays emitted by a pot of boiling water.

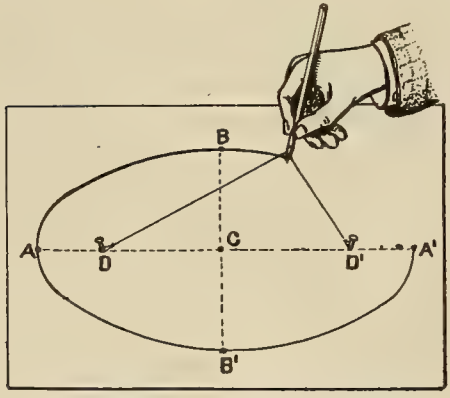
Verily the marvels of the past are but ordinary phenomena to what the miracles of the future shall be.

How I Make My Oval Masks
By P. B. Prior

As a practical mount-cutter I have used the following method for years, and cut thousands of oval mounts by it. As it may be useful to some of your readers, I am sending instructions and illustration how to proceed.



First, determine the greatest length and the greatest width of the oval to be made; draw two lines A-B, C-D intersecting each other at right angles in the point; then mark on CD the greatest length KL, and on AB the greatest width MH, making EK, EL each equal to one-half of KL or the greatest length, and EH, EM equal to one-half of HM the greatest width. Then take a pair of compasses and open them to a distance equal to KE or EL, place one leg at H, and strike arcs intersecting KL at F and G. At each point FGH place a pin.



I generally drive the pins through the mount or paper into a board. Tie a piece of string tightly round the three pins to form a triangle. When this is secured, withdraw the pin H, carry the twine to its full extent, place the point of a pencil within it and darken the oval. By this method a perfect oval of any length or width can be obtained. The above sketch will explain. It took about five minutes to make.

Attaching Supplementary Lenses to a View Camera
By Leslie H. Phinney

Desiring to use Portrait and Copying Lenses on a short bellows 5x8 View Camera, I devised the lens holder shown in photograph. A tube made from sheet brass, with one end slit to accommodate slight variations in size of lens mounts, was wound with picture binding tape (Passe-partout binding), until it would fit snugly in barrel of camera lens hood. The tape, applied well wetted, is solid as wood when dry, and holds brass tube firmly. Possibly electrician's tape might have been preferable.

This camera having no shutter, I use a cap made from a small can cover, lined with tape until it fits over supplementary lens. Or a long cap, made from a cylinder graphophone record box, to fit camera lens hood and go over all when using a color screen over auxiliary lenses. The inside of brass tube and caps are blackened. Some very interesting results in portraiture, copying and enlarging can be secured with this equipment.

Making Prints Transparent

Dissolve in a hot-water bath 2 grammes of Venice turpentine in 10 cc. spirits of turpentine; then add while stirring vigorously, 20 cc. of castor-oil, 5 cc. chloroform and 2 grms. vaseline. This mixture is applied to the back of the negative with a hard brush. To assist penetration, pass over the back a hot smoothing-iron, interposing a sheet of parchment or ledger paper to facilitate the operation.

—Corriere Fotografico.

NOTE: Our own experience has been such as to recommend against the use of heat as it seemed invariably to produce mottle. We also omit the Chloroform and substitute carbon tetrachloride. S. B.

Club News and Notes

Club Secretaries and Others will oblige by sending us reports for this Department

FORTHCOMING EXHIBITIONS, 1925

August 29th to September 26th—Midland Salon of Photography, Captain F. C. T. Hadley, Honorable Secretary, Houndsfield, Hollywood, Birmingham, England. Closing date not given.

Madrid International Salon, dates not decided. Address for blanks and information, Secretario del Salon International de Fotografia, Principe 16, Madrid, Spain.

September 14 to October 24.—Royal Photographic Society. Latest date for entries, August 14. Particulars from the Secretary, Exhibition Department, Royal Photographic Society, 35, Russell Square, London, W. C. 1.

September 7th to 12th—New Westminster Salon. Address D. E. Mac Kenzie, Hart Block, New Westminster, B. C. Canada. Closing date August 20th.

November 1st to 30th—New Zealand and South Seas International Exhibition and Salon. Address The Secretary, N. Z. and S. S. Exhibition Co., 142 Rattray Street, Dunedin, N. Z. Closing date October 15th.

October 12th to 31st—Frederick and Nelson Sixth Annual Salon. Address Photographic Exhibition Bureau, Frederick and Nelson, Seattle, Washington. Closing date September 19th.

Frederick and Nelson Salon

We would particularly call attention to the sixth recurrence of this event in pictorial annals. Our personal experience has been such as impels us to tell you all that the promptness in acknowldgment, the fairness in judging, and the care in handling and returning prints, are things upon which other similar concerns might model their procedure.

The collection of pictures shown has in the past been representative of the best in the world. Get your prints ready early and excel yourself. You will be in good company on the walls—none better.

The Royal Photographic

The Seventieth Annual Exhibition of this Society will be held from Monday, September 14th, to Saturday, October 24th. The final day for receiving entries is Friday, August 14th.

The exhibition will comprise the following sections:

Section 1.—Pictorial prints.

Section 2.—(a) Pictorial lantern slides. (b) Pictorial color transparencies and prints.

Section 3.—(a) Natural history photography. (b) photomicrographs. (c) radiographs. (d) Astronomical and spectrum photographs. (e) Stereoscopic photography. (f) Scientific color work. (g) Technical applications of photography, including survey and record work, press and theatrical photography, telephotography, aerial, meteoroligical, metallurgical and geological photography, photography by electric transmission, etc. (h) Kinematography.

There is no limit to the number of entries in any section, but in section 1, pictorial prints, it is improbable that more than two prints by any exhibitor will be hung.

Camera Craft Competition

An impression seems to have taken hold that pictorialists may not compete for the awards in our competition. This is wrong. We want you all to enter but we want no Salon Prints. What we want is the best of your everyday efforts not an outstanding effort that cannot add to our plan to make every ambitious amateur strive for improvement. If you are an amateur and if the prints you send have never been exhibited in public or reproduced in any publication, and if you do not want them returned send them in and win your medal, fountain pen, both, or some of the subscription prizes.

For your encouragement let us assure you the judges are picked for real ability: And for the encouragement of less proficient workers we would say that these judges are not awed by great names or previous achievements. All men look alike to them and their judgment is based on the prints before them. In fact they have no way of knowing who made the prints because we obliterate the lettering on the face of each before hand.

English Clubs and Manners

A prominent manufacturer of photographic material once asked us if we could explain how many large factories could thrive in England and its citizens still patronize the photographic materials of other nations so liberally. The answer, in part, may be found in the number of serious camera workers, in the number of photographic clubs that really function as such, and in the number of activities through the year.

On Monday, March 9, twenty-one major photographic events of major importance took place in England proper, not counting Scotland, and this was by no means the banner date. This would give us about 630 affairs a month. Can America show such interest?

Not just now, but the Pictorialists of America, the Pittsburgh, the Buffalo, the San Francisco, and the Los Angeles groups are working toward a definite end and when that has been achieved we shall see not a half-dozen salons a year, carefully dated to avoid splitting a meager interest, but as many shows a month with enthusiasts impatient to lend a hand in contributing to success, and a public welcoming an opportunity.

Pictorial Photographers of America

The catalog of the Second International Salon reached us just after the last issue of Camera Craft left the presses. It is, as might be expected, a blue book of the aristocracy in pictorial photography. Such names as Albee, Alcock, Archer, Bairstow, Blickensderfer, Chaffee, Echague, Edwards, Gilpin, Goetz, Hanna, Harding, Harting, Herrick, Hussey, Jaeger, Judge, Koike, Krupka, Kunishige, Lambert, Lauffer, McNaughton, Martin, Mettee, Muray, Petrocelli, Peiter, Rigby, Ruzicka, Shields, Sipprell, Squier, Stick, Symes, Vanderpant, Watkins, Wierum, and many others which we should like to mention and expatiate upon—such names mark the quality of this Salon.

With the Pittsburgh Salon and the wider scope of the P. P. of A. to maintain standards and offer incentives, Pictorial Photography in America is assured a lasting vitality and a brighter and brighter future. It is devoutly to be hoped that at no time internal dissention or petty politics may endanger the solidarity of these institutions. It is to be hoped that no mean sense of aritocracy and exclusiveness may ever arise to lessen the influence they wield in making photography popular with every camera owner and in leading the least of them from snap-shooting to aspirations of the highest achievements.

Elysian Camera Club

The Elysian Camera Club of 307 Washington Street, Hoboken, N. J., held its Regular Monthly Meeting and Election of Officers for the coming year Thursday evening, May 14th.

The following Officers were elected by acclamation: Richard Reynolds, President; Charles Westerburg, Vice - President; George Sting, Treasurer and Corresponding Secretary; Paul Eickhorn, Recording Secretary.

The Club would call attention of Camera Fans that it is the only photographic society in Hudson County, New Jersey. We offer a welcome to all who visit us as well as to members of other clubs.

The Pittsburgh Salon

At our regular Spring Meeting, the following officers were elected: President, O. C. Reiter; Vice-President, N. S. Woolridge; Print Director, S. A. Martin; Lantern Slide Director, Benjamin J. Robinson; Secretary and Treasurer, P. F. Squier; Executive Committee — C. E. Beeson, F. O. Van Gorder, W. C. Mellor, O. C. Reiter and P. F. Squier.

The Thirteenth Annual Pittsburgh Salon will be held in the Spring of 1926, this time being from about the middle of March to the middle of April, instead of during the month of March as heretofore. Entry forms will be mailed about October 1 and entries will close the early part of February.

Notes and Comment

Pinkham and Smith Lenses

As fine lenses as any in the world are made in America and among these the Pinkham and Smith stand as reliable exemplars. Their soft-focus lenses have been known from the inception of the diffused focus vogue, and additions and improvements on the line have added to their popularity. We cannot understand why the Wolfe "Artistic" lenses are not better known in the Far West. They offer something in a way and at a price that none other does. The booklet issued by the company can best convey its own message.

Underwood & Underwood Reorganize

Underwood & Underwood, Inc., the largest and best known photograph organization in the world, has been merged with the Elliott Service Company, display advertising, New York.

James Elliott will act as president of both companies. Bert E. and Elmer Underwood, who founded the photographic business 43 years ago, will retire but retain an interest in Underwood & Underwood, which will continue as a separate company. Their sons, E. R. and C. T. Underwood, will continue as officers and directors. The broader development and expansion of the company is planned under the reorganization.

Agfa Roll Films

A sequence of the western trip of the Vice-President and Treasurer of the Agfa Company may lead to the establishment of a western branch office and stock-room. Mr. Worch was encouraged by the growing demand for Agfa films and by the high praise accorded the product by many users whom he met. He seemed to feel that better distribution and easier service would eliminate the last obstacle to putting Agfa Roll Films in the hands of a large number of users who to this time have not familiarized themselves with the merit of that line.

Burroughs Wellcome at the Olympia Show

One of the sensational exhibits at the Olympia Exposition, London, England, was the demonstration of Burroughs Wellcome of their tabloid photographic chemicals. A giant model of the Wellcome exposure meter was available to the visitors wherewith they could test the instrument and verify its usefulness by developing with the tabloids then and there. The simplification of present day photographic operations was shown, as well as the elimination of the element of chance. The general adoption of ready measured chemicals of guaranteed constituents and proportions is a matter of time. It is not easy to convert photographers from the habits of a lifetime and ancient precedences, but a convert to the tabloid method, once made, stays for life.

An Apology for an Error

In our last issue we published a charming picture of genial Harry Lancaster telling a big fish story to little Dallas Cowles. This has excited considerable favorable comment for its human interest and illustrative value. Unfortunately we credited it to Mr. Dworshak of Duluth whose fame rests on portraiture. It should have carried the name of Mr. Ralph Young, of Lothers and Young, San Francisco, who are known far and wide for their original illustrative and advertising creations.

Stone Trays and Tanks

The photographers who have suffered from warped rubber and chipped enamel will welcome the products of the U. S. Stoneware Company of Akron, Ohio. Even porcelain is apt to crackle and craze and chemical contamination cannot be cleaned from these fissures whereas the homogeneous structure of stoneware guarantees acid and alkali proof throughout the entire body, with or without glaze, and the makers assure us freedom from cracking under temperature strains within extended limits.

Our Book Shelves

Scottish Federation Blue Book

This little indispensible comes to us somewhat belated by whatever cause, but none the less welcome. The information, geographical, technical, personal, is all useful and engrossing. The British know the little Blue Book but in America it is not familiar; it should be and the price being three pence we think ten cents or thereabout would bring it to anyone interested who might write to the publishers or Editor, John Macdonald, 27 Aberfeldy Street, Dennistoun, Glasgow, Scotland.

The Rural Photographer

We happen to know that among our readers are many professionals who happily own farms and ranches as the fruit of industry and thrift. A goodly number of our amateur friends are devoted to the great calling which gives us the wherewith and whereby we may eat and live. To all these we know a review of the two books named will come as welcome reading.

Fruit Growing is a book of 344 pages profusely illustrated with reproductions of photographs by the author, who is a photographer of no mean standing. The text is comprehensive and logically arranged.

Properly enough the first chapter takes up the selection of the orchard, then the choice of trees, the soil, and so on to a chapter apiece to each variety of tree and its fruit. The English is worthy of being called English and has an added worth in that it succeeds in making technical subjects interesting.

Benjamin Wallace Douglass seems to know his subject in all its branches and having dealt with Fruit Growing exhaustively he furnishes the world with an equally complete work on Beekeeping: "Every Step in Beekeeping", he calls it. Honestly, we who have no bees, never will have any, and hope to come no nearer to bees than to eat their honey, have enjoyed reading this volume for its unique information — information that we might have gotten no other way or place. To those who really like the busy insect that has been so busy through the ages the book brings a wealth of knowledge that cannot be over-estimated.

Fruit Growing, 351 pages, stiff binding in dark green Holland, $2.50. Every Step in Beekeeping, bound uniform with the other, 177 pages. The Bobbs-Merrill Company, Indianapolis, Indiana.

The Physics of the Developed Photographic Image

In 1913 the Eastman Kodak Company founded its Research Laboratory to carry on to definite conclusions experiments in photography, its materials and processes. The results of these activities are published as they accrue in scientific and photographic journals and from time to time are collected in volumes of convenient size as a series of monographs.

The book which is named in the heading was printed a few months back but is now released to the public. It is edited by C. E. Mees and Elsie L. Garvin. All credit to them for their part and above all to the authors whose scientific modesty permits them to appear only in the parts of the entirety.

The subjects covered and the names of workers and authors of each is indexed as follows: No. 1, The Silver Bromide Grain of Photographic Emulsions, by A. P. H. Trivellie and S. E. Sheppard; No. 2, Theory of Development, by A. H. Nietz; No. 3, Gelatin in Photography, volume one by S. E. Sheppard; No. 4, Aerial Haze and Its Effects on Photography from the Air, by S. E. Sheppard, and the present volume by F. E. Ross.

We have no information as to how these may be obtained by the public but advise those sufficiently interested to write the Eastman Company for the ways and means of getting the set.

XXXII No. 8 AUGUST, 1925 Price 15 Cents

CAMERA CRAFT

PORTRAIT By LOUIS DWORSHAK

SAN FRANCISCO CALIFORNIA

PHOTOGRAPHIC PRODUCTS OF PERFECTION

GEVAERT PLATES 45 x 107 MM.

WE CARRY IN STOCK TWO VARIETIES OF THIN GLASS, FINE GRAINED PLATES IN THIS SIZE

FILTERED ORTHO 250 H. & D.
SENSIMA ORTHO 500 H. & D.

QUALITY PRODUCTS FOR THE STEREO USER

The GEVAERT Co. 423 West 55th Street

OF AMERICA Inc. New York City.

Chicago Branch: GEORGE W. MACKNESS, *180 North Wabash Ave.*

OUR COMPETITION

has excited astounding interest and brought satisfying results.

THE PICTURES

were good considering that this is a new proposition to our readers

BUT

they are going to be better and better and more numerous when the winners get

THE PRIZES

and the amateur is going to get a new and delightful incentive for taking and making pictures.

Get your prints in before the 10th of the month.

Camera Craft Publishing Company

703 Market Street San Francisco, Calif.

IDA M. REED
Owner and Manager

EVELYN M. BLACKMAN
Secretary-Treasurer

CAMERA CRAFT

A Photographic Monthly

Entered at the Postoffice in San Francisco as Second-Class Matter
Copyrighted, 1925, by Camera Craft Publishing Co.

CONTENTS FOR AUGUST 1925

Cover Picture—Portrait of a Child . . . Louis Dworshak
Frontispiece—Mother . . . . Paul de Gaston
Marcus Adams (Illustrated) . . . . S. B. 367
Aerial Photography (Illustrated) . . . Professor C. B. Neblette 372
A Professional Photographers' Association in the West . . . D. Perry Evans 375
Artificial Light in Home Portraiture Work (Illustrated) . . . Frank Reeves 377
Reduction of Contrast in Printing . . . Gabriel Breeze 381
Moving Pictures of Sound Projected From the Reel . . . Sigismund Blumann 383
Wanted the Best Camera . . . Will Briton 384
Identification by Telephotograph (Illustrated) . . . Charles P. Morrill 387
Bringing Home the World with Your Camera . . . Carl L. Oswald 391
Our Competition and List of Contributors . . . 395
Picture: First Prize Winner . . . 396
Pictures: Second, Third, Fourth and Fifth Prize Winners . . . 397
Editorial: How Much is Pleasure Worth? . . . 398
Association News . . . 399
Pacific International Photographers' Association . . . 400
Photo Finishers' Association . . . 403
Chit Chat . . . 404
Amateur and His Troubles . . . 407
That Blumann Universal Developer.
Club News and Notes . . . 409
Notes and Comments . . . 412
International Photographic Association . . . 414

MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

Expirations—Subscriptions to Camera Craft are discontinued on date of expiration. Your wrapper address shows your expiration date. ¶**Renewing**—In renewing a subscription, do not fail to say that it is a renewal. ¶**New Address**—In notifying us of a change of address, give both the old and new address.

Subscription Price $1.50 **Canada, $1.75** **Foreign, $2.00**

Camera Craft Publishing Company, Claus Spreckels Building, San Francisco, California

CONTAINS ASSOCIATION NEWS OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

FOREIGN AGENTS

Australia { Harrington, Ltd., Sydney; Kodak, Australasia, Ltd., Sydney
Brazil . . . Casa Stolze, Rua Direita, No. 14, Sao Paulo
China . . . Squires, Bingham & Co., Shanghai
Japan . . . K. Kimbel, Yokohama
Malta . . . Do Agius Catania, 41 Sda. Reale, Valletta
New Zealand . . . Richard Hill, Matlock House, Devonport, Auckland
Philippine Islands { Camera Supply Co., 110 Escolta; D. Denniston, 118 Escolta
Scotland . . . Robert Ballentine, 103½ St. Vincent St., Glasgow
South Africa . . . A. Goldie, P. O. Box 1594, Durban
Argentine, S. A. . . . Correo Fotografico, Maupi 231, Buenos Aires

OFFICIAL ORGAN, PACIFIC INTERNATIONAL PHOTOGRAPHERS' ASSOCIATION

Press of THE HANSEN CO., San Francisco

We're All Set!

Aren't you glad you decided to come?

The Program is a Humdinger. The exhibits in the Manufacturers' Hall are Great. The exhibit of Photographs will be educational.

It's a credit to our first, great Coast Convention.

Speakers and Demonstrators Nationally known.

Almost every booth in Manufacturers' Hall already sold.

You got the Broadside.

When you get the Program you'll know it all.

Get your affairs in shape now. *Leave nothing for the last.*

You May Be Proud Now. You Will Be Prouder Later.

Your Friends Are Waiting to Meet You at

THE FAIRMONT HOTEL
September 2nd, 3rd, 4th and 5th, 1925

PACIFIC INTERNATIONAL PHOTOGRAPHERS' ASSOCIATION

703 Market Street **San Francisco, California**

MOTHER

PAUL DE GASTON
San Francisco, California

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXXII AUGUST, 1925 No. 8

Marcus Adams

A Master of Pictorial and Child Portraiture

S. B.

Illustrated with Portraits by Marcus Adams

When one speaks of a specialist something prosaic and deadly scientific comes to mind. Yet Marcus Adams, the artist, the temperamental portraitist who can make his lenses penetrate the grosser features and catch the soul of his subjects, is a specialist. He boasts of it and proves it. His specialization, moreover, takes the charming form of Child Portraiture.

As a pictorialist his reputation is established at home and over-seas. He takes pictures of old and young and delivers satisfaction, pleasure, and art: But his own delight comes mainly from the young. He loves children and they love him. The camera does not figure as between them, sitting is not an operation, the studio is a wonderful place for the kiddies where a lovely and lovable man makes a happy hour for them. The pictures, when they finally appear bespeak all of this, and more, a wonderful technic.

Technic is not mechanical. It is as temperamental as art itself. It is the product of study, understanding, care, and a love of the completer perfection which allows for no crudeness and begs no acceptance of conception or mood as an excuse or a compensation. Adams' pictures are great and his prints photographically fine.

To enter into a dissertation of his works and split hairs in the customary way about certain exemplars is not the mission of these personal articles. We prefer to offer the pictures and let them speak more eloquently than our pen can write. In a sentence — we present to your enjoyment Mr. Marcus Adams and some of his work.

Portrait
MARCUS ADAMS
London

Portrait
MARCUS ADAMS
London

PORTRAITS MARCUS ADAMS

This is not to be left unsaid, however—When a man achieves honor and is accredited by his own fellow professionals he is apt to be a master. For all the art and honor at his command Mr. Adams has been a most active, a most enthusiastic, and a most willingly useful member of the Professional Photographers' Association of Great Britain. If we are not mistaken he is, as we go to press, installed as President of that organization.

In looking over the examples of child portraiture reproduced on these pages, you will be carried away by the poesy that sings from the poses, lines, and lighting. It takes a light hand to deal with childhood, a love of children, and a young heart. How well a cumbersome camera and a cold glass may be vitalized to grace and sentiment by the mind behind them it has been Marcus Adams' glory to exemplify. His touch is delicate and he catches the beauty of youth between forefinger and thumb, nor leaves a mark upon the pollen of its bloom.

ON A HIGH, HIGH HILL

MARCUS ADAMS
London

Aerial Photography

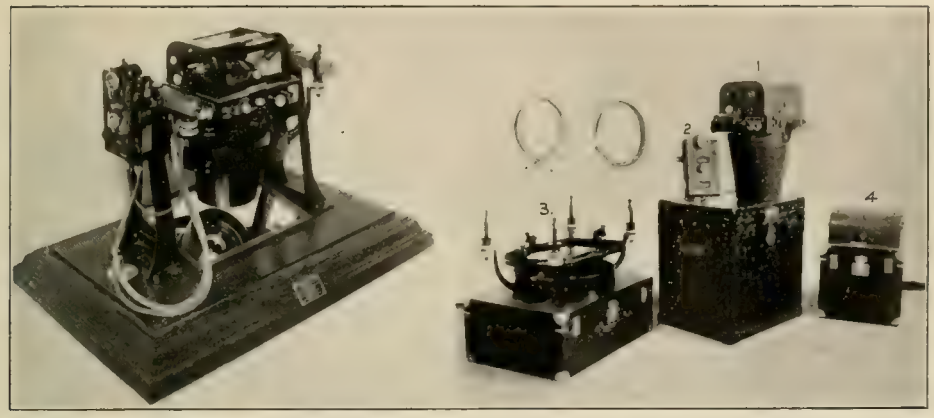
By Professor C. B. Neblette

Illustrated from Copyrighted Photographs of the Fairchild Aerial Surveys, Inc.

Although it is only within the last few years that aerial photography has attracted widespread attention, due largely to its important services in the World War, it is nevertheless not entirely a recent development. As early as 1858 Nadar of Paris made successful photographs from the air using a captive balloon. Four years later aerial photographs were first used for military purposes. This took place here in our own country during the war of Secession. The Army of the Republic was then using in its operations around Richmond a captive balloon for the purpose of examining the activities and defenses of the Confederate forces. A wet-plate worker by the name of Black went up in this and after several fruitless at-

Copyright, Fairchild Aerial Surveys, Inc.

AN OBLIQUE VIEW OF COLUMBUS CIRCLE, NEW YORK CITY AND VICINITY.
Taken from a height of 1800 feet.



MODEL OF FAIRCHILD AERIAL CAMERA AS USED BY U. S. GOVERNMENT FOR INSTRUCTION PURPOSES.

1. Complete Camera.
2. Time Control.
3. Gymbal Swivel Mount.
4. Extra Mount.

tempts was finally able to obtain an excellent negative which showed perfectly the lay of the land, the water-courses and the defenses and disposition of the enemy forces. From this negative two prints were made and these were divided into sixty-four squares, each of which was numbered. One of these was taken up by the balloonist while the other was kept by General McClellant, who was in charge of the forces of the Republic. The balloonist was thus able to transmit to his superior the activities of the enemy in any particular quarter by referring to the numbered squares. Although this should have convinced military men of the value of aerial photography in the direction of military operations, such appears not to have been the case as no further records of the matter occur. In 1877 Mr. W. B. Woodbury called the attention of the British War Office to the value of aerial photography in warfare, together with a special camera invented by him for such work, but nothing came of it. A great deal more seems to have been done with kites than with balloons, and among the many experimentalists in this line we may mention Monsieur Batut, one of the most prominent of the French workers, who invented numerous forms of cameras and kites for aerial photography and produced some quite remarkable work. I am fortunate in having an example of his work: that of a farm house and its surrounding fields made from an elevation of 2500 feet.

Photography from kites, and to a lesser extent from balloons, however, is accompanied by a number of serious disadvantages which decidedly limit its practical value, and when, through the medium of the Wright Brothers of Dayton, man's age-long dream of the conquest of the air was finally brought to a successful conclusion, the stage was set for a new period in aerial photography. Little material progress was made, however, and although a photographic section had been organized by the British

Royal Flying Corps when founded in 1911, the beginning of the World War in 1914 found the Allies, as well as the Germans, with only the most rudimentary and scattering equipment and with perhaps still less training and experience. In consequence, during the early months of the war the experts were at a total loss as to the proper method of procedure and much valuable time was lost in experimenting. The commanders of the various armies, however, were not slow in perceiving the value of photographs from the air in determining the activities and intentions of the enemy and shaping their own operations accordingly. Under the stress of war conditions developments took place rapidly and in an exceedingly short time aerial photography had come to play a very important part in the conduct of the war, so that not even the smallest offensive was undertaken in the most remote sector without having first studied over and over the photographic maps made by the observers.

Of apparatus built exclusively for aerial photography at the opening of the war there was none. At first ordinary hand cameras held in the hands and pointed at the object over the side of the plane were used. This was a very primitive method and the percentage of failures was naturally high. The first need, however, was for a camera which might be fitted to the plane and which would allow the plates to be changed quickly and with as little attention as possible in order that the exposures might be made with the least possible delay. This led to a camera fitted with a plate-magazine which was in time followed by a semi-automatic magazine which operated with one push of a lever. Only two operations were then necessary; the first to make the exposure and the second to change the plate and bring an unexposed one into position for the next exposure. Owing, however, to the increasing demand on the part of the General Staff for greater accuracy, the activity of the planes of the enemy, the efficiency of anti-aircraft gun-fire and the necessity of assigning to this work men who were not fully trained photographers, apparatus even more automatic in action was desirable. Accordingly the apparatus just described was replaced by a new model in which the plates were changed automatically after each exposure.

All of these cameras used plates; the standard size was at first 4x5 inches which, however, was later altered to 18x24 centimeters (7.08x9.44 inches) in order to increase the extent of field secured at a single exposure. Cameras using film were tried as early as 1916 but the numerous difficulties encountered caused them to be abandoned and it is only since the war that a really satisfactory film camera has been made. This was accomplished here in America by the Fairchild Aerial Camera Corporation and as this camera represents a most notable advance over all previous models a short description of its outstanding features may not be out of place.

(To be continued in our September Issue)

A Professional Photographers' Association In the West What It Is Doing, Can and Should Do, and What It Will Do.

By D. Perry Evans

President of the Pacific International Photographers' Association

When Mr. D. Perry Evans' name was put in nomination for the Presidency of the then newly combined Photographers' Association of the Northwest with the Photographers' Association of California, it was hailed with loud applause and he was elected by acclamation. As head of the Pacific International Photographers' Association he has in his quiet, unassuming way done much, said little, and carried his ideas to realization. S. B.

The Eastern states have been organized for so many years, have had so many successful conventions, and have gained so much experience from all that followed, naturally, that neither they nor we, out here on the Pacific Coast realize that we are pioneering and must surmount difficulties, find our gait, educate our fellow professionals and learn by like experiences what to do and how to do it.

For all of which what has been accomplished is little short of wonderful. Our cities are far from one another: San Francisco is as far from Portland as New York is from Chicago; from Los Angeles as Cleveland is from Pittsburgh, from Seattle as Chicago is from Boston. In between our metropoli are smaller cities and towns, to be sure, but none within anything like the neighborly nearness of the East. To reach one another we must trust to the mails save at intervals when flying trips are made to give an impetus to organization. Yet we have organized a territory almost as big as the whole of the Atlantic States and Texas and the Mississippi Valley combined. What is more to the point we are prepared to give service to our entire membership.

We are new and not yet equipped to do it all. What we are doing is only a sample of what we can and shall do. We have bettered conditions, we have promulgated new and better ideas, we have made photographers know they are in one of the liberal professions, and we have held one very successful convention and are on the eve of holding a larger and even more successful one.

Personal contact is not yet what we hope to achieve in time to come. It will take several conventions to get the members in Vancouver acquainted with those from San Diego, those of Honolulu with those from Portland, those of Phoenix with those from Zitka, and so on. Even this shall be accomplished by the annual gatherings when with great attractions and the exhibits of manufacturers we induce them all to come together where and when they may learn what is being done for them and where and when they will become friends.

Photographers are a fine lot of men and women, equal in character and ability to any other body of individuals of like importance. There is a world of ideas to be exchanged with your fellow craftsmen if you will but attend. Ideas that will bring dollars in your own business. Ideas that will mean better photographs and better business methods. It is an inspiration even to anticipate what may come from a get-together meeting of this kind. We are meeting here for a common purpose, a united purpose that will be active and positive in its efforts, uplifting our profession to a higher plane.

The first annual convention, September 2, 3, 4 and 5, promises to be the greatest the Coast has ever experienced, nothing has been forgotten or neglected by your officers to make it a success from every angle. The entire convention program will be conducted under the roof of the Fairmont Hotel. All of its commodious and luxurious public rooms will be available for our use.

Of course our interest begins with the local associations, the concrete, cohesive bodies which develop their own forces and combine them in one great entirety for the general cause. These depend for their power on membership and enthusiasm. Many locals are at this time prosperous and successful. They are doing a great deal and seem happy in the doing. It is incumbent on each and every member to do a part, actively, persistently, for the whole P. I. P. A. to speak a good word, show respect, confidence and enthusiasm for their association, its officers, its activities, and the same for their profession. It is a fine, honorable vocation and not without adequate returns for those who know the secrets of success.

The local units are the vital parts, the acting and activating forces of the Coast Association. More members are wanted, always, and more and more members, until every honorable member of the profession shall have been enrolled. Then legislation, conditions, evils, enterprises, advertising and all the rest shall be easy to start, to remedy, or to complete.

We owe loyalty to our association; we owe duty to ourselves. Every photographer on the Pacific Coast should avail himself of this opportunity to attend the convention of this association, which has no other motive but to increase the demand of our product and enlarge the opportunity and success for all.

While the inducement of self-interest should be sufficient there is a big welcome added.

Artificial Light in Home Portrait Work

By Frank Reeves

Illustrated by the Author

HOME PORTRAIT FRANK REEVES

We usually do a thing a certain way because we are unable, or know of no better method, to produce better results. With the natural human tendency to criticise we often unconsciously permit ourselves to drift into the habit of criticising things rather than giving our likes and dislikes with a reasonable explanation for them. With this thought in mind I hope to offer a few suggestions that may be of some assistance. I make no pretense of any originality of thought in this connection, nor do I pose as an authority or intimate that the methods suggested are the best or the only plan to accomplish satisfactory results. Perhaps if you will take them up and experiment with them you will be able to evolve better methods and produce superior results. After all our cameras are simply a part of our personality for rendering our interpretation of persons or scenes.

Home Portraits are usually attempted under trying conditions, or perhaps it would be better to say under conditions that can't be standardized. The principal handicap in such work is poor lighting, or insufficient light, as compared with the regular studio where the light can be manipulated and has a known value.

In Home Portrait work the source of illumination will not only vary as to size of windows, but the number of windows that are available. Seldom will we find what can be called an ideal arrangement. For this reason the electric light becomes a willing assistant because of its ease and certainty of operation in the desired location and under the control of the operator.

Perhaps a brief description of my equipment would be of some interest and give a better understanding of the work. My light is a Halldorson Home Portrait Electric Light equipped with five Photo Blue 400 watt globes, or a combined power of 2,000 watts. It has tracing cloth diffuser and can be divided into two units, one of two lights and the other of three. It is very compact and portable and can be quickly set up and moved about to the desired location.

SOME STRIKING HOME LIGHTINGS FRANK REEVES

Now, this desired location is the crux of the whole thing—just where is the desired location? This is something that can only be learned by careful study and experimenting, and if you can induce some of your friends to submit to the ordeal of posing for you under the promise of rewarding them with a number of prints (if they want them) you are indeed fortunate.

Changing the angle or intensity of the light often effects quite a change in the finished print. With a knowledge of this it is often possible to subdue or emphasize certain features or characteristics. Bringing the light nearer your subject will naturally increase the intensity of the light and shorten the exposure, but it will also increase the contrast. As the distance is increased from light to subject you decrease the intensity, and the light is more evenly distributed; if the distance is sufficiently greater it will give a very even flat lighting. A flat lighting tends to subdue modeling, character lines, wrinkles, etc. So if we desire to relieve a seamed, wrinkled or angular face we can adopt a flat lighting. If we desire to add character to a smooth face, or accentuate some feature, then we can use a contrast lighting, and this can be obtained by bringing the light nearer your subject, or moving the light to the right or left, or directly in front and well above the subject's head.

In late years we see quite a bit of back lighting and severe side lighting, and various use of the spot light. I think the moving picture people are more responsible for this than anything else. The term "freak" lighting which is often used by those who are sticklers for the methods of the

Old Masters, is perhaps justifiable, but there is no gainsaying the fact that the moving picture people have done a great deal of exploration work in the matter of lighting. If you want to do artistic work for Art's sake, then perhaps you had better follow the paths of the old Masters: But if you want to separate your customers from their money and have them feel glad that you did, then give them what they want as nearly as you can. There is no denying the fact that some of them want it. It may be faddish and will pass, but how about milady's hat, would she care for it a few years from now? In making pictures, as in everything else, I think it is the better part of wisdom to use judgment about urging someone to take something they are not certain they want.

About the time I became interested in artificial lighting I became interested in a new all purpose lens. Some day I may be just as enthusiastic about some other lens, but just now I do feel that in the Graf Variable I have a lens of wonderful possibilities—a lens with an individuality. It is a soft focus lens and a real anastigmat all in one. I confess very little admiration for the smudgy hazy picture that some try to tell us is art. Some beautiful things have been and are being done with the soft focus lens, but I doubt if any other branch of photography has been so wantonly abused as soft focus work. The inexperienced took it up with the thought that the real art was concealed in the obliteration of detail, or putting it another way, that anything that was soft focus was artistic, but why say more? Men that are recognized authorities on picture matters have filled pages both pro and con and still it is a mooted question. I am, however, going to offer this suggestion. At the first opportunity acquaint yourself with this lens. It is quite different from any other lens I have seen. After trying it out you may find yourself in the same condition I found myself—my prejudice had changed to admiration and wonder.

The Graf Variable appeals to me for two reasons. In it I have two lenses in one—one a real anastigmat capable of producing splendid detail which I like, and specially so when an enlargement is to be made. It also works at F:3.8 sharp focus, which I often find to be a decided advantage where the light is none too good. When using the lens for soft focus work its maximum speed is F:4.5, but unlike other lenses of this type the diffusion is not dependent upon the opening. The diffusion is regulated by turning in or out the front combination of the lens—this also causes the focal length of the lens to vary from eleven inches for the sharp focus lens to twelve and a half inches for the soft focus lens. This permits one to use the maximum amount of light opening and any degree of diffusion from the minimum to the maximum. The lens can be stopped down for increased depth of focus just the same as any other, and at the same time you can use any amount of diffusion you wish within the possibilities of the lens. This makes it very susceptible to various combinations. Large heads permit the maximum amount of diffusion, but with full length figures, or where the detail becomes smaller we are obliged to use less diffusion. To the worker that would do some real exploration work—that

HOME PORTRAITS

FRANK REEVES

enjoys blending his personality with the individuality of his tools, I can think of nothing more interesting than a Graf Variable.

Now a word as to the pictures illustrating this article. They were all made under average home conditions combining the use of daylight with artificial light. In some of them the electric light was used on the same side as the main source of daylight, and in others it was used on the opposite side to break up heavy shadows. In addition to the Halldorson light described above I have found an ordinary 200 watt globe in a reflector such as may be had from most any electric shop very valuable to tone down shadows. I have found it easier to handle than a reflector of cloth or some white substance such as is used in regular studios. It can be held in the hand at any angle to get the desired lighting. Often I place it on the floor at an angle that will bring the light to the place I want it. Ordinarily by moving the light back you can reduce its intensity in case it is more than you want, but if in so doing you spread the light and make it rather flat, or distance will not permit you getting the light back far enough, you can soften it by putting tissue paper over the front of the reflector. Occasionally I take a black paper and put it over the front and make a hole in the black paper to give the desired light and confine it to the exact place I want to light up.

Something for a background is always a problem unless you invest in a regular background. For my work I have been using a window shade which is easy to carry on account of being able to roll it up. It is what

is known as a Duplex shade; one side is a dark green and the other side is a flat white. You can generally find something on each side of the room that you can tie a fish cord to and hang the shade over it with which ever side you wish to use to the front. Of course, a regular stand for holding it would be more convenient but that means extra baggage to carry about. By putting the shade at different angles and increasing or decreasing the amount of light that hits it will give you a background from plain white to pitch black or a number of shades in between.

You will find the golf enthusiast, the baseball fan and the Disciple of Ike Walton—in fact all the outdoor sports have their particular kind of bugs, but if you have the photographic bug you are fortunate. It is not a seasonable sport and is something that can be practiced with almost any other sport you enjoy, and each will add a charm to the other. Photography in its various ramifications offers the widest range of endeavor. Landscape, seascape, cloud pictures, animal photography, indoor and outdoor portraits all have their charm and then each in turn lends itself to the fascination of the various printing methods and papers and the enchantment of enlarging. Once you come under the spell of enlarging you will ofen find yourself working away well after midnight and saying: "Just one more and I will quit." It has a charm all its own.

Reduction of Contrast in Printing

By Gabriel Breeze

It has struck me that some readers of CAMERA CRAFT, both amateur and professional, may be interested in a little experience I had some time since, which served as an excellent example of the extreme versatility that developing papers are capable of.

A photo-engraver brought me an 8x10 negative, the work of a commercial photographer, on whose name be anything but peace. The subject was intended for an advertisement of a folding couch, representing such a couch folded for the day and covered with a dark drape. On it was seated a little girl in a white dress. The operator had considerably under-exposed and as considerably over-developed. The result, as may be imagined, was one of the worst cases of "soot and whitewash" I have ever seen. Only by reflected light was it possible to see any detail in the dark covering, while the child's face and dress were so opaque as to show but little detail even when held up to an arc lamp at close range.

The thing looked hopeless, yet there were reasons why it could not be taken again. The engraver implored me to make him some kind of a print showing detail in both highlights and shadows if it were any way possible. I doubted that it was possible, but I set to work, keeping in mind the three factors that govern making a soft print from a hard negative.

(a) The softest possible grade of paper.
(b) A strong light.
(c) A strong developer.

For the paper I chose a soft glossy bromide; glossy, because this surface was desired by the engraver. For the developer I used Amidol fully four times the usual strength. The reason for using Amidol was that I have found a strong solution of this developer is less likely to cause blisters than one containing an alkali. For illumination I aimed to use the arc light, approximately 2000 candle power, which the engraver was using for his copying work. But it was the exposure that was bothering me. It would have to be extraordinarily fast.

A large piece of stout cardboard solved this problem. In the center I cut a slit about eleven inches long by one-quarter of an inch wide. This I proposed to use in much the same fashion as a focal-plane shutter.

Having filled my printing frame with the negative and a piece of paper, I used the upper half of the card as a shield, till I had approached the arc light to about the distance of two feet, and then let the frame slide down the card past the slit at about the speed at which it would have naturally fallen if dropped.

This first attempt was much too dark a print, so the next was made at about double the distance. And now I was happy to find that I had a print that was nearly perfect. The shadows were not a bit too dark and showed excellent detail, while the child's face and dress, instead of showing an expanse of white paper, held an almost perfect gradation of light and shade. My friend the engraver was delighted with it.

But really that second print was something of an accident. To get two or three more to use as souvernirs of a rather exceptional occasion, I had to make nearly a dozen more exposures, as the arc light was not constant. Were I to be up against a similar proposition again I would rig up a focal-plane shutter to use in direct sunlight.

Now very few readers of CAMERA CRAFT are ever likely to be up against so extreme a case as this, but my experience points a moral. Indeed it impressed on me some lessons that I have since found of great utility. Since the stronger the light the softer the print, I have sometimes been able to get effects that otherwise would have been at least difficult; such as the modification of too harsh a lighting in portraiture and buried cloud effects in landscapes.

This led to another trick of the trade, if I may call it so. Not long after the experience I have related I was out in the country and received an order for five hundred postcards, all to be made from the same negative. The printing alone was some proposition in a place where there was no electric light or other conveniences. But on the foregoing principle I gave only a bare exposure and a fairly generous development. The resulting negative was not "soot and whitewash," but it was very hard and full of contrast.

Moving Pictures of Sound Projected from Reel

By Sigismund Blumann

In a previous issue it was our privilege to reduce to simple procedure the ways and means of telephoning photographs. It seemed at that time that the sum of miraculous invention had been achieved. Now we learn that the voice and music and, in fact any sounds may be photographed and projected from a lantern just as, and while, the moving picture is projected on the screen. It shall be our endeavor to make this simple and plain for the layman.

Let us conceive that by some method sound is changed to light, both being the same in being vibrations, that this light is then photographed, that the photograph is then retransformed into light and the light into sound, and we have the thing in a nutshell.

No illustrations are available. In fact no diagrams are necessary. As the camera whirs off footage it takes both pictures and sounds. We will assume that President Coolidge is delivering one of his simple, sensible, and wholly practical talks. He moves and his motions are impressed by the rays of light upon the film. He speaks and the vibrations produce sympathetic vibrations on a membrane which permit electrons to pass through certain valvular regulations to a photogenic cell which lights up a bulb more or less bright, according to the quantity of sound vibrations. This light of varying intensity is photographed in a series of lighter or darker lines on the very edge of the moving picture reel at exactly the same time as the gestures are recorded. They synchronize perfectly because they are photographed at the same decimal of a second.

The reel is subsequently shown as ordinary films are shown—that is, the pictures show upon the screen, but the little lines running along the edge of the film let more or less light through a tiny slit and spar lens and this varying light intensity acts upon a light sensitive substance which electrically vibrates a membrane just as the receiver in your telephone or your loud speaker: Like to the loud speaker, also, in that the sound is magnified, stepped up, to any desired loudness.

Let us summarize. Sound is vibration, a mechanical, tangible motion, and vibration may be made to act on a membrane. This membrane vibrates definitely and accurately in accord with the producing sound. Each vibration produces an impulse which becomes electrical through the power of certain substances to throw off or pass on electrons. These electrons produce a continuous flow of electricity instead of intermittent —dot, space, dot, line—contacts—and this varying intensity of electrical flow lights up a lamp, brighter or less bright according to the current passing through its filaments. It now becomes simple photography to take a picture of the light as it passes to the sensitive emulsion through a minute

slit and a quartz lens. Projecting the picture and returning the sound photographs to visible images and audible sound is merely doing the entire thing backwards. That is the impression of sound on the film lets more or less light through, the intensity of the light liberates more or less electrons, the number of electrons produce faster or, slower vibrations, these vibrations act upon the transmitter and are stepped up to any desired volume and the whole is seen and heard.

Wanted — The Best Camera

By Will Briton

"Now, please do not tell me that you don't know which is the very best camera and lens on the market today, because if you do I will not believe you," roared J. Harrington Smythe, the millionaire, to his friend, the proprietor of a well-known photographic supply house. "I am sure you fellows know all right," continued the pompous J. Harrington, "but you seem to have something up your sleeve all the time. What is it? Are you afraid some buddidng amateur will come along and turn out a better picture than you can make?"

The proprietor smiled, though he felt very much like telling this pompous friend what he thought of him and his logic, but, oh no! that would not be good business methods. Mr. Smythe had been making the rounds of the supply houses for several weeks looking for a "perfect" camera which would enable him to make first-class pictures from the start. "For," he said to himself, "I've no time to fuss around with some cheap toy. I want the best—something that will do the work right from the beginning, and I'm going to have it if money can buy it." All of this passed through the proprietor's mind quickly, for he knew Mr. Smythe well and also knew that he was a difficult man to handle, but there was nothing to be gained by getting mad at him. Instead, he said in his kindest and most persuasive business tones:

"Now, friend Smythe, if you will only tell me just what you wish to do with a camera—"

"Do with it?" exploded Mr. Smythe. "Man, alive! what do you suppose I want to do with a camera—take pictures, of course. What else would I want with it? I've no time to fool around doing nothing, because my time is worth something to me."

"Yes, yes, I understand all that," soothed the proprietor, "but before I can advise you to the best advantage I must know what kind of pictures you want to specialize in, because I know you are a specialist at heart. Do you want to take ordinary snapshots, are you going in for real home portraiture, or for large landscapes?"

"Man, man!" broke in J. Harrington, "what are you trying to get at, anyhow? I've been telling you for a half hour that I want to take pictures, and I want the very best outfit on the market for that purpose. Can't you understand plain English? I felt sure that you would know just what to give me when I told you I wanted the best on the market."

"Yes, but what is best for one purpose is not always best for another," said the proprietor, smiling wearily and striving very hard to keep his temper. "Now, if you want something good for landscape work I have a fine outfit here which I think would please you, but it would not be good for snapshots, as—"

"I guess there is no use wasting any more time here," bellowed J. Harrington, now thoroughly angry, because he thought his friend was trying to string him along. "Guess I'll try some other place. When a man simply asks for the best, it seems to me, you ought to know what he means, but it appears that you don't."

So J. Harrington strode out of the store with due pomposity, trying, trying hard to keep his dignity and not say anything that would mark him as not being a gentleman, for he prided himself on that. After walking for fifteen or twenty minutes, he spied another supply house, though not so large as the one he had just left, and although J. Harrington didn't know it, this house didn't have a very savory name with regard to square dealing. "Make 'em believe that you have what they want, and sell it for a big price, so that they will think it is extra good," was the motto of this proprietor.

As J. Harrington entered the store a smiling clerk advanced toward him, saying, "Good Morning," in his sweetest tones, and asked: "What can I do for you, sir?"

Mollified by the clerk's attitude and real deference toward him, J. Harrington felt like himself again, and ready to do battle. "I am looking for a camera with which to take pictures, and I want the very best there is on the market. I have told a number of people that same thing, but they don't seem to know what I'm talking about. Have you got something which you can recommend as really being the best on the market?"

This clerk had the happy faculty of understanding people at sight, and he realized that this man would be an extra good customer if he maneuvered him properly. So he said in his blandest tones: "Brother, it is certainly lucky that you have stopped in here this morning, because we have just gotten in the very latest thing on the market—a high-grade camera and lens that cannot be beaten by any other dealer in the city, and it is so new and up-to-date that most of them have not even heard of it. I realize that you are the kind of man who can appreciate an outfit of this type, and I will gladly show it to you."

"Well, well, now; you seem to be the first man in this line who can actually understand my language, when I say I want the best. I feel sure we will get along all right in this deal."

"We surely will, Brother, because I know just what you want, and I know what a man like you will be pleased with. I would be actually foolish to give you anything of inferior grade, for I can see at a glance that you are used to having the best of everything."

"Right!" said J. Harrington, smiling broadly. "Now, let's see your outfit, and tell me all about it."

"Well, here's the very latest," smiled the clerk, as he brought out a gaudy-looking 6½x8½ camera of cheap construction, which was fitted with a second-grade anastigmatic lens. "As I told you, this is the very latest and best, but (and the clerk hesitated just right) it is costly."

"Never mind the cost," snapped J. Harrington. "That is the least of my troubles. Let's look at it."

This camera had the usual rising and falling front, swing-back, etc., which the clerk dwelt on unduly, all of which was news to J. Harrington, and he naturally supposed it was a genuine wonder. After listening to the clerk's praise of it for a few minutes, he broke in with: "All right, I think this is what I want. I'll take it," and he didn't even ask the price. The clerk smiled broader than ever when he realized this, because now he could put his own figure on it, and make a good commission for himself. The training he had received in this store had developed him into that kind of a salesman, and he felt no pangs of conscience at doing it.

"Now, I want some supplies," said J. Harrington. "How about the panchromatic plate? I've heard that is an extra good brand."

"Finest out," said the clerk. "Brother, it seems to me you are using good judgment in your buying, and you seem to know what's best, too."

Nothing more was needed to give J. Harrington perfect confidence in the clerk, and he said: "Now, go ahead and give me just what I want for taking good pictures, developing them and printing. I'm not going to the expense of buying a good outfit and then have some punk finisher spoil them for me."

"Right you are, again," repeated the clerk, as he proceeded to enumerate just what would be needed. He put in a costly tank, five dozen panchromatic plates, an expensive lantern for the darkroom, and everything else for which he could find the slightest excuse, praising each item as he added it to the list, and when at last he finally said: "Well, this is about all you will need, I guess." The total cost was $575.00 according to his prices. As the purchaser left the store, the clerk smiled again, and said:

"Well, that was one good morning's work."

(To be continued in our September Issue)

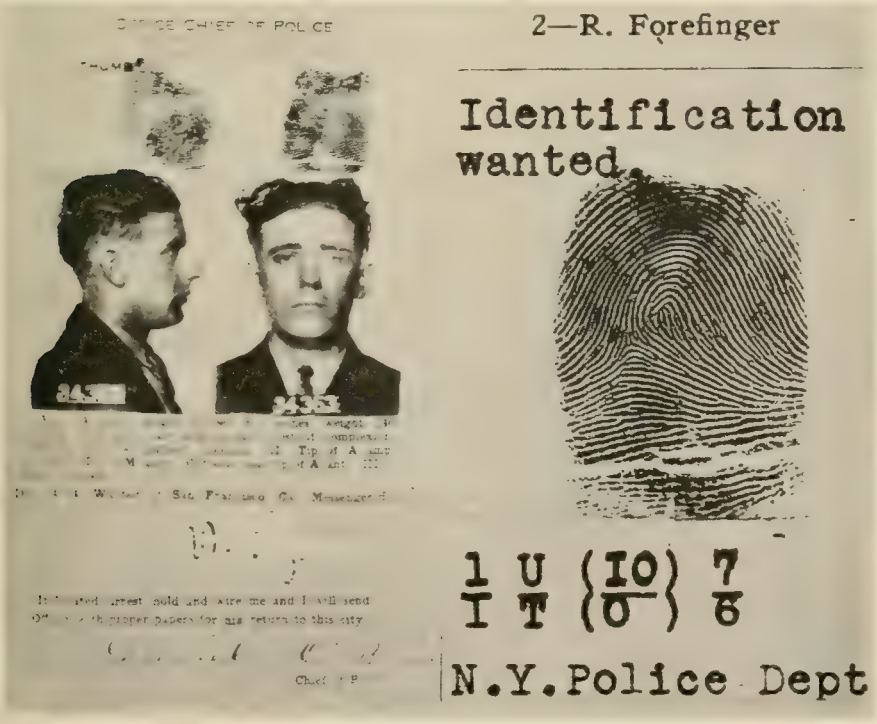
Identification by Telephotograph

By Charles P. Morrill

Commercial Superintendent of the Bay Division
The Pacific Telephone and Telegraph Co.

A method of identifying and detecting criminals, which would have delighted Sherlock Holmes, Dr. Watson and M. Arsene Lupin, as it has their counterparts, in real life, has been proven a success, through experiments with the telephotograph, by the American Telephone and Telegraph Company and its associated companies. During the course of these trials, photographic and printed records were exchanged by the criminal identification bureaus of San Francisco and New York City.

The practicability of sending criminal likenesses, fingerprints and records visually, over the wires of the Bell System, has, as a result of the tests engaged in, been officially recognized by Chief of Police D. J. O'Brien of San Francisco and Police Commissioner Enright of New York City and their staff of experts. The police executives have no doubt that the amazing speed of the new invention can be applied to the guidance of police and detective activities in far-flung sections of the country, when facilities are made available in more cities. Today, New York City, Chicago and San Francisco are equipped with telephotograph receiving and sending machines.



Upon the occasion of the sending and receiving of the first criminal record by telephotograph, a telegram from Commissioner Enright was flashed to San Francisco. It read as follows:

"Can you identify fingerprint transmitted herewith?

"If so, send photograph and record by Telephotograph."

The telephotographic likeness of the fingerprint tendered to Chief of Police O'Brien was distinct, clear and altogether perfect. San Francisco's identification bureau compared the fingerprints with those in its files. These, together with their owner's photograph and records were located and telephotographed to New York City on the same day.

The success in this case is but a fore-runner of widespread broadcasting of criminal records, to be made possible, when sending and receiving telephotograph equipment is established at more diversified points in the United States. There is no limit to the ramifications of telephone wires and wherever they lead, the telephotograph can go and serve—as in the case named, which is but one of a myriad possibilities. The principle of the new invention permits a single transmitted photograph or record to be received simultaneously at several points, much in the same manner that the telephone is now used in nation-wide broadcasting of radio programs.

It seems inevitable that the telephotograph will prove an invaluable asset to the work of our National Bureau of Criminal Identification and Police Information. The telephone has, since its invention, been an able and efficient ally of police and detectives in their activities. Quickness, sureness and authoritativeness are qualities of telephonically transmitted messages. These, coupled with an ever present spirit of co-operation between telephone companies and public service departments, make possible much of the crime prevention work in the United States. The telephotograph will carry work of this nature many steps further, making possible the coping of police forces with criminals, who, aided by modern facilities for transportation and communication, are able to carry on their depredations over wide areas, with many avenues for escape. Criminals may or may not use science in their work; but they, sometimes, are unwittingly aided by it. Most surely, the main hope of their apprehension lies in the use of science's gifts of modern devices.

Captain Duncan Matheson, of the San Francisco Police Department, is so enthusiastic over the possibilities of the telephotograph as a means of criminal identification that he is preparing a paper on the subject to be read at the International Association of Chiefs of Police, to be held in Indianapolis, in June.

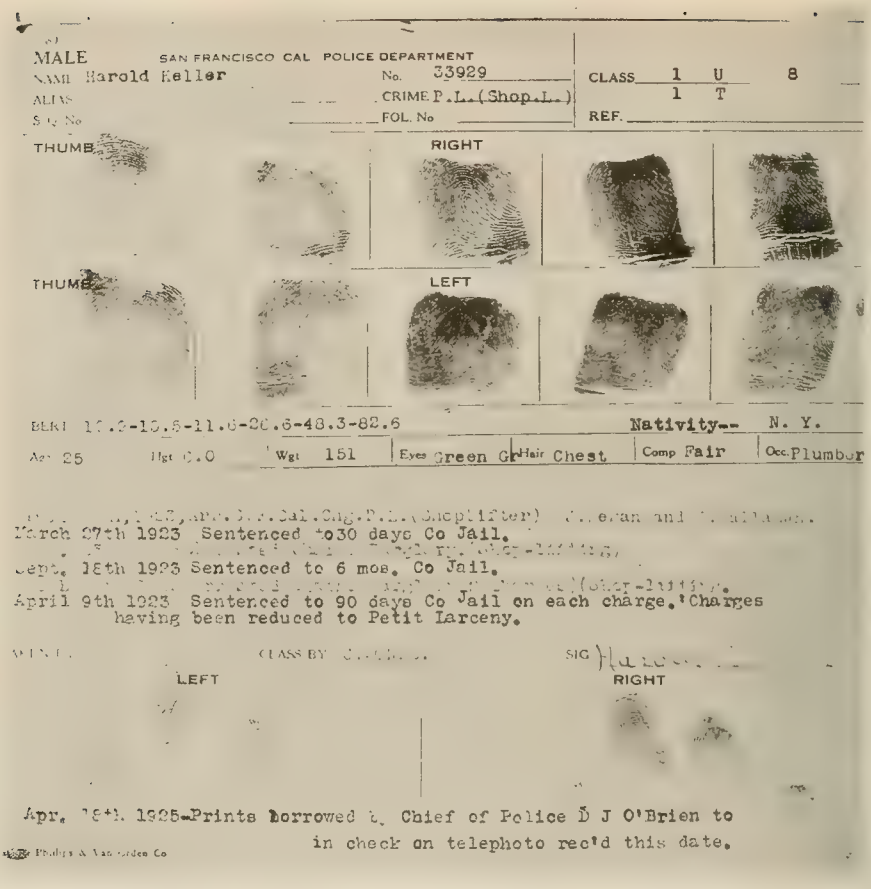
While the telephotograph's uses in identifying criminals most intrigue the imagination, there are other services, equally important, which it may be called upon to perform.

Since the telephotograph may be used for the transmission of the likeness of any object which can be photographed, in cases where a simple negative or photograph at the receiving end will suffice, it is only logical

San Francisco, Cal
Police Department

Name: HAROLD KELLER
No. 33929

Class: $\frac{1\ U\ 8}{1\ T}$


MALE SAN FRANCISCO CAL POLICE DEPARTMENT
NAME Harold Keller No. 33929 CLASS 1 U 8
ALIAS CRIME P.L.(Shop.L.) 1 T
FOL. No REF.
THUMB RIGHT
THUMB LEFT
Nativity-- N. Y.
Age 25 Hgt 5.0 Wgt 151 Eyes Green Gr Hair Chest Comp Fair Occ Plumbor
March 27th 1923 Sentenced to30 days Co Jail.
Sept. 18th 1923 Sentenced to 6 mos. Co Jail.
April 9th 1923 Sentenced to 90 days Co Jail on each charge. Charges having been reduced to Petit Larceny.
LEFT
RIGHT
Apr. 18th. 1925-Prints borrowed by Chief of Police D J O'Brien to in check on telephoto rec'd this date.

to assume that some of its greatest services will be performed for banking houses, brokers, lawyers and litigants. Wherever documents are used, signatures must be identified, by one means or another. The best proof of a signature's validity is a photograph of its owner. The two can best be sent by telephotograph, without the considerable lapse of time which has always, heretofore, been inevitable. With a more widespread use of the new system, which has been thoroughly proved by experiments in this type of cases, forgery will be detected at the start, swindlers will be trapped as they work and expensive delays will be eliminated, in court proceedings and financial transactions.

Visual evidence is, usually, conclusive evidence. The art of photography must, from now on, be reciprocated by innovations in telephotography.

The cuts shown on these pages are from actually transmitted telephotographs and clearly show that delicate shadings, lines and markings are not lost by the process. In fact pictures of documents, signatures, criminal records, etc., are as adaptable to flawless transmission as are scenic photographs or portraits, in which gradations of light and shadow must play prominent parts.

Bringing Home the World with Your Camera

By Carl L. Oswald

The provincial is a snob. And that definition does not necessarily include the untraveled. As a matter of fact, we have more in the way of snobbery, intellectual and otherwise among certain travelers than we have among those whose physical boundaries are very much restricted but whose mental contacts are world wide. In short, provincialism is invariably a mental blindness.

Physical boundaries have been widening. Invention has brought to us rapid transmission of thought in the form of telephone, telegraph and radio. World wide distribution of letters and books is rapid and easy. Each form of world intercourse brings with it a new set of enthusiasts, each communicating with the other by means of his favorite medium and thus doing his bit in the way of helping to co-ordinate the still chaotic thought and widely separate opinions in various parts of the globe. Each invention has brought with it a horde of interested amateurs — persons whose interest is largely cultural and whose outlook therefore is sufficiently clear to be of real value in the advancement of the particular thing in which they are interested.

Thus it has been with photography. The camera is almost as necessary to a traveler as his toothbrush. Unfortunately, it is still looked upon by many as simply a handy instrument for making a permanent record of some trivial gathering—important enough in itself, to be sure, for the individuals involved—and often of incalculable value in later years for purposes of record to jog a faulty memory, but I contend that the possibilities of the camera along general lines have not been sufficiently realized.

The camera has enormous potentialities for cementing friendships and understandings between widely divergent peoples—races which, because of geographical separation and centuries of inbred thinking, have built up civilizations which have in a general way the same sort of weaknesses shown in biological inbreeding. Interest in such matters is general, as proof of which one needs only to consider the success of travel lecturers, travel books and magazines, each of which depends to a large extent upon photography to convey a definite impression beyond the power of mere words.

One is rather prone to accept such generalizations but refuses to see in them a personal opportunity. Familiarity with his surroundings blinds him to the fact that his surroundings are quite as foreign to the Zulu as the Zulu's are to him. Therefore the possibility of the camera in one's own back yard becomes great as an added link in the chain of world wide understanding.

Generally, the traveler away from his own hearth-stone is on the alert for the bizarre and thus succeeds in capturing camera impressions much more satisfactory than those usually to be obtained from local photographers whose limitations are those bred of too close contact with the subject. Thus a fresh viewpoint is characteristic of a tourist's pictures, and even faulty technique fails to rob them of their intrinsic value.

This danger of faulty technique is one which, while very real, is nevertheless made to appear much greater than it really is. One can now, by judicious selection of camera, sensitive material and developing equipment, set out for almost any point on the globe with much more than reasonable assurance that good negatives will be the rule and not the exception. I have in mind particularly a tourist on a round-the-world trip last summer who landed in Honolulu at the time when the Goddess Pele, apparently wanting attention, proceeded to get fractious by way of a violent eruption of Kileaua on the neighboring island. This tourist had, as I remember it, a collection of undeveloped films made in China and Japan, totaling about 250 exposures. The films were turned over to a photo finisher and, by special rush work, were finished and printed by evening of the following day. From the total number of negatives developed, prints were made from all but one. The results were so uniformly excellent that the tourist at once arranged to visit the volcano and I have no doubt that his success was equally great there. None of the prints I saw in his collection were ordinary in the usual meaning of the word. Each was a photographic expression of his observation of a land and a race foreign to his ordinary experience and therefore became a visible comment on his reaction. As a source of personal satisfaction, the collection must have an enormous value—but I like to think of it in terms of its more general value—as a photographic expression of opinion of this man regarding his foreign contacts. Certainly contact with this collection is bound to influence anyone preparing to go into the same regions.

To lay down specific rules for the selection of equipment is foolish. So much depends on the part of the world one is to visit. Personally, as a general thing, I like the reflex type of camera in small size but with plenty of bellows extension. This condition cuts the available models down rather sharply, but such models can be had. For sensitive material, I believe that cut film offers advantages over anything else, both in range of light and color sensitivity and in light weight and freedom from breakage danger. A tank for developing the negatives, and a sufficient supply of dependable chemicals completes the list of required things. It is quite important that film exposed in tropical countries be developed as soon as possible because of the danger of heat and humidity degrading the latent image before development.

A ray filter—or better still a set of filters, and a dependable exposure meter are desirable. The exposure meter should be of the direct vision type because, while this introduces possible error in the form of the personal equation, it nevertheless does approach the problem in the proper

way—that is, it measures the light on the object to be photographed at the time. Tables are likely to be faulty to the extent that they divide exposure times arbitrarily according to latitude—a generally satisfactory grouping, but one which my own experience has shown to be faulty under special conditions—which is just the time that a fairly accurate exposure guide is needed.

I found in Hawaii that times given in tables for exposures over the ocean were quite correct but that when the tables were used for exposures on landscape near the shore, the results were hopelessly undertimed. The reason, so far as I could find, was due to an unexplained but nevertheless real absence of blue from the atmosphere. Further inland, in the higher country, exposures again return to the normal times for that latitude as indicated in the tables. Possibly similar conditions in other parts of the world explain exposure failures when the table is too closely followed. Certainly, at Hong Kong I found a reversed condition where the situation of the city is such that there is almost always some mist. Here shorter exposures must be made to avoid flat and unsatisfactory results. Again the tables fail to give satisfaction.

Be sure to have a sturdy case, preferably one supplied with a strap for carrying slung from the shoulder. This case should, so far as possible, contain everything needed for any condition—in other words, it should have space for filters, exposure meter and a sufficient number of plate or cut film holders or film rolls. Unfortunately, no really compact tripod of sufficient rigidity for reasonably heavy cameras seems to be available but, on the other hand, the reflecting type of camera reduces the need for a tripod to a minimum so that it can be excluded from one's requirements with the certainty that its absence will not seriously interfere with results.

It may appear that I am putting too much emphasis on an exposure meter, but I wish to point out that, even though it is not used for direct determination of exposure, it forms a handy computer when unusual apertures are used. For example, one may have been "shooting" at a usual aperture of F:11, and suddenly find a subject needing F:4.5. Now, we all know that the exposure varies as the square of the apertures and we can determine that the square of 11 is 121 and that the square of 4.5 is 20.25. The exposure at the larger aperture therefore, is 121 divided by 20.25 which is almost exactly 6 or, in other words, a one second exposure at F:11 calls for a one-sixth second exposure at F:4.5. All of this computation takes time, however, and can be avoided by referring to the figures on the dial of the exposure meter which gives comparative exposures at once. In this instance, exposure tables are equally good.

A warning to those going, uninvited, into foreign parts—especially to those regions which are, as yet, comparatively uncivilized from our standpoint. DON'T make your camera intrusive. The belief in the evil eye is still prevalent among primitive peoples, and among the orientals it is held that the taking of a photograph robs the subject of his soul. Rather a poetic conception and quite easily understood—and it is therefore not

surprising to find a native sometimes taking violent exception to having his picture taken. In such cases it is better to establish some sort of an understanding beforehand or to abandon the project until such time as you may be able to steal a "shot" without the knowledge of the subject. As a matter of fact, the unstudied snap is usually the most satisfactory.

Another warning—DON'T disbelieve signs posted near certain harbor fortifications. Disregard of such signs usually result in conferences with authorities whose bumps of suspicion have been very fully developed. In these cases the traveler is bound to emerge very much discomfited. It is much better, if pictures are wanted in such places, to visit the authorities, state one's desires and apply for permission. Such an approach almost invariably results in courteous permission being given providing certain points are avoided.

As a general warning—bearing in mind that the average American traveler is none too popular in foreign parts—minding one's own business while showing a courteous interest in the other fellow's is likely to produce the best results and to do its bit in helping cement a world friendship which we all look forward to as the last step toward the millennium.

It Is Camera Time for Me

By Sigismund Blumann

When the sun is in the heavens
And the Lark is on the wing,
And the breath of summer leavens,
Every blessed earthly thing.

When the bloom is on the heather,
Every flower has its bee;
And my soul chafes at its tether:
It is Camera time for me.

When the sky is dull and leaden,
When the trees look gaunt and old
And the branches brown and deaden
In the biting winter cold

Every snow flake in its falling,
Every blast of wild wind free
Is a calling, is a calling:
It is Camera time for me

OUR AUGUST COMPETITION

The natural reduction in the number of prints due to the vacation season had no effect on the quality of the pictures offered. New names appear, and sad to say, old names drop out, but certain workers persist and in two instances these last have won two awards in different months.

The first prize this time is so evidently going to an amatuer who has tried to make a real picture and who is by no means a Salon Contributor that all our readers should be convinced that everyone has a chance in proportion to the effort and taste brought to bear.

Do not suppose that you can pick up any old spoiled print that happens to be lying around and have it get a medal or an award of any sort. If that were possible you should get no inspiration or incentive from the competition and we should cut it out. Do your best, make pictures especially for the purpose. Keep this object in view when exposing the negative in your camera. In a word try to make better pictures.

Above all have courage and persistence. Keep sending in and remember that at the end of the year the winners are to be judged by an entirely different jury for an additional prize—the Camera Craft Silver Cup.

Several contributors still omit putting their names and addresses on the back of each print. Several were disqualified for that reason. One prize winner had no identification on his picture and the next best had to be given the award. It is a very little exertion to write your name and address: Do it, please.

CONTRIBUTORS FOR AUGUST

Will C. Allen
Julius Aschauer
Newton H. Barry
Carl H. Bryant
Jos. Bean
Wm. H. Boynton
J. L. Beerman
Charlotte E. Craig
Mr. Currier
Julius Cindrich
Lloyd McFarling
Mrs. Florence Foley
Jose Villalobos Franco
Walter Grula
Arthur C. Griffith
Fred C. Gorham
Wilbur B. Garrett
Geo. H. Gerhard
W. L. Grey
F. J. Gothald
Chas. W. Glassey
James Hendy
Milton J. Healey
Mrs. C. E. Herrod
Hikiro
H. Kesseler
Wyllys F. Klotzbach
G. W. Leach
Alex M. Locke
Elmer P. Trevors
Harry B. Thornburg
Dr. Max Thorek
Hugo W. Milne
E. S. Moore
D. O. Macko
Louis R. Murray
Melville Martinson
George McMartin
W. H. Moser
Russel T. Neville
I. Nakatsukasa
Dr. B. J. Ochsner
C. E. Paterson
Dr. J. P. Pardoe
H. B. Penhallow
C. W. Pomeroy
G. A. Peake
Mrs. W. F. Quick
Anthony V. Ruger
Dave Raff
A. E. Rutenback
K. Shimizu
Fred B. Sweet
W. H. Soames
G. G. Stortz
S. Smith
R. Scholtz
James Tubbs
K. F. Trunk
Miss Grace Van dev Veer
Geo. C. Woolnough
T. M. Waumsley

FIRST AWARD
August Competition

A CRISP MORNING
Walter Grula

TRAUMEREI
Dr. Max Thorek
Second Award

AUTUMN LANDSCAPE
Dr. B. J. Ochsner
Third Award

THE OLD HOME
G. A. Peake
Fourth Award

THE MISSION WALL
Julius Cindrich
Fifth Award

August Competition

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

FOUNDED MAY 1900

VOL. XXXII San Francisco, California, August, 1925 No. 8

How Much Is Pleasure Worth?

Here is one of the questions which depend for an answer upon several factors. What sort of pleasure? To whom? Wholesome, improving, exhilarating, health-giving pleasure is worth all one can afford to spend upon it. Mind-resting pleasure is healthful and leads to fresher efforts and more productive activities. To the sedentary, nerve-tired business man golf is worth an expensive membership in a country club and many fine sticks, as well as the hours away from money-making.

Photography has about every recommendation that can be thought of as justifying a hobby. It is creative, therefore exhilarating. It takes one outdoors, on foot, into beautiful places, therefore it is mind and nerve resting and healthful physically. It trains the eye, the mind, and is an incentive to scientific research. And in all of its functions it engrosses and interests and enthuses.

We therefore shall consider the question in its photographic aspect. Is the pleasure of photography worth what it costs? I think it is, no matter how much you spend. The element of discretion enters into the reasoning only as between a man and his means. As a sport photography costs less than horse racing, card-playing, golf, or automobiling.

After eighteen holes there is nothing to show but a score card which may or may not be accurate, dusty shoes, a broken club, and some mutilated turf. At the present price of gasoline it were much wiser to figure mileage in favor of the railroads or street trams, if money be the main thing. But when you have walked afield under the saucered glory of a June sky and felt the grass's springy pile give to your tread; after you have come back with a dozen, or two dozen, or a dozen dozen exposures which may be right and which may be printable—God knows—and you immure yourself in the red-lit sanctuary where with a magic that should have terrified the Greeks, you "Entwickel" your day's catches, successful or failures—you have gotten your money's worth.

The pleasure of the hunt is never in the game but in the hunt. The pleasures of photography are in photographing. If you can win Salon honors with your superior skill, so much to the good. You have gotten your money's worth, indeed, and interest thereon.

Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

Missouri Valley Photographers' Association Convention at Kansas City, Missouri

This convention proved to be one of the best amalgamated states conventions ever held. National conventions hardly ever give the average photographer the opportunity of carrying away so much of concrete value to himself as did this convention. This was out-standingly a "brass tacks" convention.

The talks by Robert E. Voilland, Mrs. W. Burden Stage, F. A. Loomis, Charles L. Pyke, D. S. Merriam and myself (I of course include myself), contained such concrete facts so simply stated that the large as well as small studio photographer could make notes of value to himself.

The service booth idea is also an excellent one and proved its usefulness at this convention to a wonderful degree. Crowded about the various booths were photographers asking questions and receiving individual advice and help in the solution of their own particular problems. After all, the amount of benefit which the photographers derive from attending a convention is what justifies the holding of such gatherings and this convention had justification if a convention ever had.

Phillip De Woskin from St. Louis gave a very enjoyable demonstration on difficult lighting. Such as there was of posing was very effectively presented and certainly more productive of results than similar efforts on a large scale at the National Conventions.

The picture exhibit though not large was ample and good for an amalgamated states convention. The dealers and manufacturers' exhibits were also very good. There was only one entertainment feature —the banquet and dance on Wednesday evening, attended by about three hundred.

There were 325 registered at this convention of whom 208 were studio owners, which sets a high mark for attendance at such conventions. Mr. Conkling, the president, and the other officers are to be highly commended for the successful outcome of their efforts. They have set a hard pace for the new administration to follow, and for that matter, other conventions.

L. Cady Hodge of Topeka was elected president; Fred Reed, Wichita, vice-president; Jeanette Bahlman of Kansas City and Clarence Gale of Beatrice were re-elected treasurer and secretary respectively. The newly elected states commissioners are B. G. Crondael for Kansas, Belle Johnson for Missouri and John Wilson of Pawnee for Nebraska.

The four days from April 20 to 23, were well spend by all who attended and those concerned feel an outstanding success has been achieved.

Summer School, August 3rd—29th

At this late date, reservations will have to be mailed or wired to the General Secretary, S. R. Campbell, Jr., at the Hotel Winton, Cleveland, Ohio.

Director Towles informs us that the Strauss Memorial Window has been installed and other changes involving carpenter work completed, that the new furniture has been ordered and is on its way so that when those who attended the School last year reach the rejuvenated building, they will hardly recognize it for the "dolling up" it has undergone.

Remember — $50.00 covers the entire expense at the School, so if you wish to get in just under the wire, shoot a $10.00 check at the General Secretary at the Hotel Winton, Cleveland, Ohio, and be on hand at Winona Lake, Ind., on Sunday, August 2nd for enrollment. Classes begin promptly at 9:00 o'clock Monday morning, the 3rd.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

OUR CONVENTION

O. C. CONKLING

Well, the greatest photographers' convention ever held in the West is about upon us. Things have been shaping for months and now definite and concrete information is ready for you all. The program is about made up. One or two attractions have still to be secured, as for instance, someone at the top of the Photo Finishing industry and a Motion Picture Lighting Specialist.

Of Mr. O. C. Conkling we are assured. This portraitist who is the motivating spirit of the Kamera Kraftsmen—a group of artists and good fellows—will tell us how to maintain beauty, truth, and art in the conducting of a gallery and make it pay big dividends.

Mr. George W. Hance is personally known to many on this Coast from the time when he was a resident in the southern part of California. Everyone is looking forward with anticipation to his demonstrations of modern Commercial Photography.

Mr. M. P. Kirkpatrick, whom to know is to like, will show his easy and comfort-

GEORGE W. HANCE

SAN FRANCISCO CONVENTION
September 2-3-4-5, 1925
At the Fairmont Hotel

M. P. KIRKPATRICK

able way of getting the sitter at ease. This gentleman's modest ways, genial personality and outstanding ability have made a place for him in the big Northwest.

Mr. Roger H. Hostetler comes from Los Angeles and is our southern Regional Vice-President. He is competent in many ways, but to us he will explain the viewpoints, wants, and needs of his part of our jurisdiction. His business acumen renders him most competent to enlighten us on any subject he undertakes.

Mr. Harold McCurry connects himself to our fraternity by being a Commercial Photographer. To the world at large he is many things: A good mixer, a shrewd business man, an inveterate joiner, Postmaster of the capitol of California, President of the Chamber of Commerce, and Head of the Community Chest. His talk on the business side of Photography should be a whopper.

Mr. Ralph Young, President of the Photographers' Association of Northern California is one of two or three men in all the world, who have made illustrative photography an integral part of modern advertising. He is generally met smiling—that smile is internationally famous —but he can be earnest when the subject in hand demands, and he knows his subject. He will demonstrate Illustrative Photography Models and everything.

The sweets are reserved for the dessert, Miss Kathleen Dougan. She specializes in Home Portraiture. No wonder. Any home should be open to her with a ready welcome. Her success in this particular branch makes her the one person to tell us how she went at it, how she operates, and what she does with the material available under the circumstances existing at any time and place.

Some program even as far as we have gone. But! Ah, But! Listen. The Booth Service whereby, wherein, and wherefore, every questioning soul, athirst for newer methods, ways, and means may ask and be answered, may see the things done that have bothered him, and get advice from specialists who have come from the four quarters of the land for the purpose.

And the entertainment! You need no more bring your fun with you than you need bring your lunch basket. Only come in a mood to be happy and find the makings waiting here for all sorts of good times. San Francisco and its environs offer many beauty spots. You shall see

ROGER H. HOSTETLER

HAROLD J. McCURRY

them. You needn't go far to see beauty, either. Just stand on the velvety grass of the Fairmont Terraces and look in any direction—a bay as big as one of the great lakes by day sparkling in the sunlight and at night dotted with starry lights as the boats move slowly from shore to shore, to the other hand hills that lie under the blue sky like veritable Mother Nature's bosom. It is all here.

Come all ye good photographers. We are waiting with our arms open for you.

RALPH YOUNG

MISS KATHLEEN DOUGAN

Some Side Activities

As we go to press news of more caravans being organized come to us from North and South. Members are getting together and planning to trek to the San Francisco gathering of the clans in groups. From the North as many as twenty automobiles are to move toward the chosen spot at one time. It would be an inspiring sight to get a "birdseye view" of photographers all aimed in one direction in their Pierce Arrows, Packards, Lincolns and Locomobiles. And they say times are bad!

It's Up To You To Plan Now!

Photo Finishers' Association of America

Paul Burgess, President. F. W. Barta, Treasurer.
T. R. Phillips, Secretary, Washington, Iowa.

Northern California Division
Photo Finishers' Association of America

The eighth meeting of the Northern California Division, Photo Finishers' Association of America, was called to order at 7:00 P. M., May 28th, 1925, at the Hotel Whitcomb, San Francisco, where dinner was served to the Officers of the Association, and at which time business of the organization was discussed and disposed of prior to the regular meeting which had been called for 8 P. M. at the new plant of the Bear Film Company.

At 8:26 P. M., at 1122 Howard Street, President O. C. Hansen, formally opened the regular meeting with an introductory and welcoming salutation to fifty-one members of the photo finishing trade who had traveled from a large area of surrounding territory in response to the cordial invitation extended them to inspect the new establishment of the Bear Film Company. At the Roll Call we found that we were honored by the presence of prospects and of members from Redding, Turlock, Exeter, San Jose, Palo Alto, Hayward, Alameda, Berkeley, Oakland and San Francisco. One Los Angeles firm was also represented.

The text of President Hansen's welcome conveyed very concisely the motives, ideals, and goals of the Association and urged all present to consideration of the benefits of such co-operation and expressed that the Organization was open to all Photo Finishers and trusted that many if not all of those present would join.

Dr. W. J. Van Sicklen, Chemical Engineer of the American Chemical Works, San Francisco, was next introduced and in his very able manner gave a very instructive talk on chemicals as used by the Photo Finisher and in conclusion answered all questions pertaining to such.

The next speaker to be introduced was Mr. A. R. Maas, of the Maas Chemical Company, Los Angeles, who explained in a very brief and convincing manner the process and uses of Hypo.

After the reading of the minutes of the previous meeting and a general transaction of such items as would interest the visitor and give him an insight as to the workings of the Association, the entire assembly was given unto the care of capable guides and taken through the plant, with instructive lectures at each department where the latest appliances were demonstrated and explained. Of particular interest was the new drying room, the manner in which it is operated and the method used in obtaining such remarkable results was fully explained by the consulting engineer of the Hall Gas Furnace Company. The new Glossy print drier was of unusual interest. After a period of one hour and a half, the members of the meeting were assembled in the delivery room and a photograph made.

At 11:00 P. M. with notice that the next regular meeting had been called for Thursday, June 25th, 1925, 7:00 P. M., at the Hotel Whitcomb, San Francisco, the meeting adjourned.

Advertising

A pile of empty film spools, a little film cover paper and a printing and developing sign makes a splendid advertising combination for a spring opener. The public is really too lazy to read much printed matter, but if you can tell them the whole story at a glance you win. Those serving dealers might well save their spools every winter and ship a small carton of them to each dealer together with a few strips of film cover paper. The dealer will appreciate your favor and it will bring you added business.—Developments.

Good Work is Generally Encouraged By Good Prices

YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINT ITALICS TITILLATETH YE SPHYNX WITH HYS QUILL

A Great Exhibition to Be Held

In a personal letter to the Editor, Mr. Marcus Adams asks us to interest the professional photographers of America in the forthcoming exhibition to be held in London early next Autumn. It promises to be a stupendous affair and the names of those at the head guarantee its status. Sponsored by the Professional Photographers' Association of Great Britain and Ireland it cannot be allowed to pass by our own National or District Associations without an adequate showing from America. Let immediate actions be put back of a resolution to do. The British photographers have always been particularly willing and liberal in sending to our shows. Here is our opportunity to return a compliment and at the same time give ourselves distinction.

Blanks may be had by writing to Sigismund Blumann, Editor Camera Craft, Claus Spreckels Building, San Francisco, Calif., or to the Secretary of the Foreign Section, Mr. Marcus Adams, 43, Dover Street, Picadilly, London, W. I., England.

The letter from Mr. Adams is published in full and we know of a hundred of our leading professionals who will rejoice at the possibility of that gentleman's accession to the Presidency.

My dear Mr. Blumann:—

As you will see by the enclosed, I again have the responsibility of collecting four or five hundred exhibits from all over the world. I am sending you details, feeling sure you can assist in this great international work.

We are out for the very best professional work ever brought together. The gallery is the finest in London, the size of which demands a quantity of the highest class work in respectable sizes. The utmost care is assured of the prints and they shall be promptly returned.

Since being deputed to do this work the Council have nominated me for their new President so I naturally am particularly anxious for a great success.

Yours very sincerely,

MARCUS ADAMS.

The Commercial Photographers

At an unusually palatable dinner in the Hotel Stewart, on the evening of June second, the members of this body foregathered and enjoyed such an informal time as only the extempore can produce. The guests of the evening were men in the Commercial line but not independently situated, being the heads of photographic departments of large concerns or in government employ.

With the advent of the finger bowls President Gabriel Moulin took up the business of the evening by inviting the invited friends to form an Association on the lines of the Commercial. Mr. Steuart expressed himself as of the opinion that the class under discussion should rather join the existing commercial group than form by themselves. Mr. Blumann explained that the Photographers of Northern California and the Pacific International was open to them and stood ready to welcome them. That in this parent and subsidiary organization they could meet one another, the profession in all its phases and the Commercial men as well. That such an affiliation costs a nominal $3 and $5 a year respectively and made them participants in all the rights and privileges of the Convention, and furthermore constituted them paid up subscribers to Camera Craft, the Official Organ.

Mr. Chaffee immediately enrolled and it is hoped that the others will be present

at the next meeting of the P. A. of N. C. to put in their names and become one of us.

The exhibition prints for the Cleveland convention were then discussed and a tentative collection of pictures passed about. They were creditable and encouraged all present to hope for the winning of the cup. That selection might be expedited a motion was made to appoint Gabriel Moulin, Ralph Young, and the indispensable Miss Olga Dahl to act as a jury of selection and in an advisory capacity to consult with the members as to the collection.

There being no further business the meeting adjourned.

The artist who is so above all earthly things that he holds business and opinion in contempt had better train to feed on his art.

Crane Company's Courtesy

We cannot pass casually the extreme kindness of the Crane Plumbing Manufacturing Company. When the needs of a proper mounting for Porcelain and Pink were put before executives of that concern they not only offered to supply the needed bathroom fitments but promptly had constructed a complete set, walls, tile floor, and casements. The help they rendered the entire P. I. P. A. in helping to the success of the affair is to be remembered by the membership with grâtitude.

Northeast Iowa Photographers

On Wednesday, May 20th, Mr. and Mrs. F. A. Lavell of the Lavell Studio, entertained the Northeastern Iowa Photographers' Association at the studio in this city, and it proved to be one of the most enthusiastic meetings held by the Association for a long time. Photographers from ten cities were present and took an active part in the proceedings.

The program consisted of a general exchange of ideas relative to their work which was instructive as well as interesting. Each member brought a print for the purpose of receiving the criticism of the other members. Mrs. Charles Packard of Oelwein gave a real up-to-date talk on salesmanship that was profitable to all, and Mrs. Lavell demonstrated the different lightings as taught at the Winona school last year. A general discussion followed each talk.

Promising Signs

At the last meeting of the Commercial Photographers of San Francisco there attended as invited guests gentlemen who constituted exponents of the great breadth of the photographic profession. Mr. Gordon Stuart as the head of the photographic department of Forster and Kleiser, Bill Board Advertisers, and Mr. Pierce Lloyd, head of the same department of Gump and Company, importers and dealers in fine art goods, crockery, period furniture and so forth, as well as Mr. Horace Chaffee, Official Photographer of the Department of Public Works and Municipal Engineering and Construction of the City of San Francisco, all had virtually created their executive positions and had sold the use of photographs for specific commercial purposes. Mr. Myron Wurts, Jr., had established himself in the Photostat business and is prospering.

From such virile acorns grow the mighty oaks.

The Southern California Association

The Commercial Photographers' Association of Southern California have elected for the ensuing year the following officers: President, M. L. Bailey; First Vice-President, M. F. Weaver; Second Vice - President, F. H. Skinner; Secretary-Treasurer, Ralph H. Barnes.

Mr. George F. Clifton, who during his tenure of office as Secretary-Treasurer in the past year has acquitted himself with honor, reports that the new officers are prepared to continue the good work of their predecessors with freshened activity. The association has not only helped its own members but by influence and example has impressed itself on outsiders to the general betterment of conditions. The Stock Houses have taken Associate Memberships and their co-operation has been a distinct benefit to the cause.

A worthy collection of prints is being assembled for the Cleveland and San Francisco Conventions. The spirit shown by the membership in producing this collection has been most enthusiastic and is an indication of solidarity and progress.

Porcelain and Pink

The preliminaries of the big show given at the Emporium Auditorium on the evening of July tenth were as interesting to those who carried the responsibilities of the program as the show itself proved to the audience.

Miss Kathleen Dougan and Miss Louise Bestler are shown here rehearsing the comedy which was the hit of the evening. Miss Dougan is shown fully dressed without the protection of the bath tub which constituted the star part in the real performance, while Miss Bestler stands by ready to catch her cue and add to the fun. The bald-headed fellow on the left is the editor directing. The megaphone is just bunk to help make the picture. The propinquity of the performers was really such as to make whispering adequate for the purpose—but Directors must have megaphones.

The East Bay
Commercial
Photographers
Welcomes you to their
2nd Annual Picnic at
KILKARE WOODS
Sunday, June 28th 1925
GATE PRIZES - ATHLETIC CONTESTS - MIXED BASEBALL GAME MOVIES WILL BE TAKEN DURING THE DIFFERENT EVENTS BROILED STEAKS, COFFEE, ICE CREAM WILL BE READY AT NOON —
TIME AND MEETING PLACE
9 A.M. WEST END-OAKLAND AUDITORIUM
Bring Eating Utensils and Balance of Your Lunch
BERKELEY
OAKLAND
DUBLIN
HAYWARD
KILKARE WOODS
NILES
SUNOL

East Bay Photographers' Club Picnic

A picnic is an affair where everybody brings lunch and sits on an anthill or under a hornet's nest to eat it. This was no picnic. It was, rather, a barbecue, banquet, athletic meet, good-fellows-get together affair in which the East Bay Photographers once more proved themselves princes of the royal purple.

What happened would be less interesting in the telling than in the experiencing. There was the beautiful drive through the Kilkare Woods, winding beneath deep shade trees to an open glade. There was the barbecue with H. C. Ryker broiling steaks as only one who has pioneered in the fastnesses of the Pinnacles could broil 'em. And the Games! Oh! those games! Baseball—mixed teams of ladies and gentlemen, mind you, with Umpire, rooters, bleachers and everything. The women won. Mrs. Blewett proved the star performer. Her averages were wonderful and she goes on the big time next season. The pennant is assured for Oakland.

In a line-up race for a much coveted prize the winners almost had the award wrested from them by their piratical opponents. Needless to say it was all amongst the ladies.

Great fun was created by a mock trial of Brother English, (Roy Williams) for trying to hypothecate a prize—first prize at that—and his defense was ably conducted by Ford Samuel. The chained lightning prosecution under friend George W. Derbfus almost sent Mr. Williams to his finish then and there, a decision that the jury arrived at later, but the prisoner escaped in the nick of time. Judge Phillips, of Howland and Dewey was the dignified Judge and his presence and person carried weight.

The Gate Prizes were tempting and the first of them went to George W. Derbfus. It was an Album: Most appropriately.

All in all the affair was a tremendous success. Throughout the day the managerial abilities of William Blewett were apparent. It was his charge to make a memorable event of Picnic Day and he succeeded.

The Amateur and His Troubles

Conducted by Sigismund Blumann

That Blumann Universal Developer

That Universal Developer seems to have met with varying success and judgment. Mr. Harold J. McDonald is an amateur of undoubted sincerity and his position in the photographic world entitles him to attention and respect. I beg that the reader give the importance to his opinion which his earnestness entitles him to receive. Personally I thank him. It is much easier and pleasanter to praise than condemn and what was asked of the experimentors was a candid opinion.

50 Oliver St., Room 807
Boston, Massachusetts
May 22nd, 1925

Mr. Sigismund Blumann,
c/o Camera Craft,
San Francisco, California

Dear Sir:—

I made up, exactly by formula, the Glycin developer with pot. Hydroxide recommended in your article in the last Camera Craft.

I used it on Velour Black and Wellington Bromide and found the development of the prints gave me excellent tone and gradation, after adding about 1 gr. per oz. of bromide to overcome fog. BUT in every case the prints developed large emulsion blisters while still in the developer. I used two lots, made with distilled water, same results with both. The paper was freshly bought.

I did not try it on plates.

Naturally I am not enthusiastic, and unless the formula was wrong, I am quite finished with that developer. You will surely pardon my disagreeing, will you not?

Yours truly,

(Signed) Harold J. MacDonald.

Which is frank enough and has every earmark of being based on careful trial and truthful report.

Mr. Whyte has been a professional finisher of films, plates, and papers for a goodly number of years. We have reason to consider him of an analytic frame of mind. He has been making experiments along lines of his own devising. Here is what he has to say:

San Francisco
May 22, 1925

Dear Mr. Editor:

In response to your request that readers of CAMERA CRAFT experiment with your hydroxide formula, I made up a bottle of this developer strictly according to directions. Then I thought of a certain plate-holder with its dark side out and marked "Seeds 23" on the label at the top. None of us remembered what that plate might be, but took it for granted that it had been exposed as indicated. In order to ascertain whether this apparently freak developer would really do something extraordinary, I made an indoor exposure late in the afternoon of a very dull day, giving one-tenth of the time indicated by Wynn's Exposure Meter.

"Well," said I, "if this does not upset the reputation of this new formula, there must be something 'to it,' for I am going to use it full strength without bromide on both these plates at the same time in the same dish." And I did; and it didn't.

First, the one-tenth normal exposure came up mighty contrasty, high lights all out. The other plate didn't seem to be in any hurry, but showed slight signs of having been exposed. I developed for five minutes, rinsed, and placed in a good acid hypo bath. In due course out they came into the bright electric light. The one-tenth normal exposure showed a distinct positive!!! The unknown plate was immediately recognized by my domestic boss and photographic assistant—one and the same person—as a COPY of a photograph of a group of girls which she had made four years and a half ago and had for-

gotten, having made two exposures in case of accident and, finding the first one developed all right, had not troubled to develop the second. Of course this exposure of ancient date would have been much better if there had been a goodly

A print from the stale plate

amount of bromide in the developer, and the one-tenth normal exposure would have been a better printer had the developer been highly diluted. But I wanted to see what this queer thing would do just as it was, anyhow; and I did. And, if you look at the accompanying half-tones, I am sure you will be just as astonished as I was, especially when I say that I gave both negatives the exact same time of development in the same bath.

And I am going to try some more "stunts" with this weird formula.

Cordially yours,

W. R. WHYTE.

We now present Exhibit C in evidence for the Defense. Mr. Whyte is a splendid witness on our side.

Dear Mr. Editor:

Having found time for another experiment with your hydroxide developer, I decided to try it out as a direct sepia toner. For this purpose I used four ounces of your formula with ten drops of a ten per cent solution of bromide to each ounce—forty drops in all, my intention being to ascertain what sort of direct toning would result after a ten times normal exposure in printing.

After a few trials on various papers with varying results, I bethought me of some old "Mirmont Photo Paper" which I purchased from Mr. Prince somewhere between the years 1908 and 1910. If I remember correctly, this was a job lot of paper which he had taken over from a local agent at a greatly reduced price. Shortly after having bought it, I found it to be almost impossible to obtain a good print on account of its apparent age, and therefore put it aside without any thought of ever using it for photographic purposes. There were only two half-gross boxes of 5x7, which, of course, occupied but little space.

The print enclosed herewith was exposed for forty seconds to subdued daylight about four o'clock on Sunday afternoon, May 31st, and developed in the above solution. It came up a bright yellow in about fifteen seconds and then rapidly changed to its present color, a very good tone of cold sepia, by no means yellow. You will observe that it shows no signs of fog or other deterioration, faults painfully apparent when using ordinary developer.

W. R. WHYTE.

Print on Bromide at least twenty years old

Mr. Vincent is a gentleman of the highest commercial standing, a photographer for love of the art with over 25 years experience. He is a conservative and exacting critic. The negatives mentioned are as clean and clear as ever were developed in any solution of whatever formula.

Dear Mr. Blumann:

I was very much interested in the developer originated by you, particulars and results of which are given in the May issue of Camera Craft. I prepared the developer after your formula, using potassium hydroxide and Hauff's Glycin. I developed several Agfa film-pack negatives in a tank, preparing the developer by adding fifty-six ounces of water to fourteen ounces of the developer.

I am enclosing the seven negatives developed by this method, the results of which you may judge for yourself. (Temperature of developer in tank exactly 66 degrees F.)

Negative No. 6 was developed for exactly fifteen minutes, No. 5 for twenty minutes, No. 4 for twenty-five minutes, No. 8 for twenty-eight minutes, and No. 7 for thirty minutes. The density of these negatives does not vary as greatly as I would expect. Personally, I would select No 4 as best.

Having developed the above negatives, I allowed the used solution to remain in the **open tank for five days**, and then developed No. 9 and No. 10 for exactly twenty minutes, and was surprised to find that the resulting negatives are, for all practical working purposes, as good as those first developed, and, for enlarging purposes may be preferred by some workers.

I congratulate you on having originated a formula of universal value. It will be a great boon to the amateur who has usually little time and less chemical equipment, as it will permit the use of one developer for various brands of film and plate negatives, as well as the various papers used for contact printing and enlarging. Especially will he appreciate a developer which, though it darkens greatly in color, nevertheless retains its activity, without appreciable deterioration, for many days. I believe that you have contributed something which will lessen the trouble of the amateur and decrease his failures, and hence offer my sincere congratulations both for the knowledge which permitted you to suggest this developer, and the broadmindedness which prompted you to give it such wide publication.

Yours cordially,
GEO. VINCENT.

Club News and Notes

Club Secretaries and Others will oblige by sending us reports for this Department

FORTHCOMING EXHIBITIONS, 1925

August 29th to September 26th—Midland Salon of Photography, Captain F. C. T. Hadley, Honorable Secretary, Houndsfield, Hollywood, Birmingham, England. Closing date not given.

Madrid International Salon, dates not decided. Address for blanks and information, Secretario del Salon Internacional de Fotografia, Principe 16, Madrid, Spain.

September 14th to October 24th—Royal Photographic Society. Latest date for entries, August 14th. Particulars from the Secretary, Exhibition Department, Royal Photographic Society, 35, Russell Square, London, W. C. 1.

September 7th to 12th—New Westminster Salon. Address D. E. Mac Kenzie, Hart Block, New Westminster, B. C. Canada. Closing date August 20th.

September 12th to October 10th—London Salon of Photography. Closing date for entries, September 2nd. Address the Honorable Secretary, London Salon of Photography, 5A, Pall Mall East, London, S. W. 1, England.

November 1st to 30th—New Zealand and South Seas International Exhibition and Salon. Address The Secretary, N. Z. and S. S. Exhibition Co., 142 Rattray Street, Dunedin, N. Z. Closing date October 15th.

October 12th to 31st—Frederick and Nelson Sixth Annual Salon. Address Photographic Exhibition Bureau, Frederick and Nelson, Seattle Washington. Closing date September 19th.

Brooklyn Institute

The Department of Photography of the Brooklyn Institute closed its active season with several interesting exhibitions.

Miss Sophie L. Lauffer's class in pictorial photography exhibited their work the week of April 27th. The pictures in this exhibition—representing thirty-eight exhibitors — showed examples of all the pictorial processes from bromide to hand-coated platinum and presented a harmonious set of prints which quite justified Miss Lauffer's pride in the results obtained. On Sunday, June 7, she will close her class session with an outing in Westchester.

Mr. Zerbe's classes held their annual exhibition of work done by his students during the season. The prints shown were of a high standard and Mr. Zerbe considered the average quality better than any of his previous class exhibits. Mr. Zerbe has always been particularly successful in getting his pupils to try the different processes such as Carbro, Gum, and Kallitype and among promising newcomers who showed work in these were noted Messrs. Albers and Biscardi—Mr. Zerbe's classes ended their season with an outing at Woodland, Westchester County, on May 24th.

At the annual meeting of the Department, these officers were elected for the coming year: President, J. W. Aughiltree; Vice-President, Sophie L. Lauffer, Secretary, A. Merrell Powers; Treasurer, J. Halstead Patterson; Chairman of the Executive Committee, Wm. Elbert Macnaughtan; Vice-Chairman, Myers R. Jones.

The Thirty-Fifth Annual Exhibition of work of the members of the department was held the week of May 11th and brought out some interesting work by recent members of the department, as well as work of the customary excellence by the older members. Those represented were: William A. Alcock (5), J. W. Aughiltree (3), J. Milton Bergen (2), Thomas Blake, Jr. (2), Mary E. Callaghan (3), Chas. W. Case (2), H. Richardson Cremer (4), George Hamilton Deen (2), Vernon E. Duroe (5), Eugene P. Henry (3), Antoinette B. Hervey (3), Ethel W. Hill (1), Ida Mae Jennie (2), Myers H. Jones (4), Joseph Kraysler (3), Sophie L. Lauffer (6), Wm. Elbert Macnaughtan (3), F. B. McCabe (2), Wm. D. McClure (2), C. W. Miller (2), W. N. Misuraca (2), Harry A. Neuman (4), Edward Ostrom, Jr., (2), Walter E. Owen (5), J. Halstead Patterson (1), Lee Pokras (2), Otto C. Semonsen (2), Samuel P. Ward (2).

What the California Camera Club is and Does

The California Camera Club is one of those organizations which is probably much better known outside of San Francisco than it is in the City, and in order that the visitors to the Tamalpais Conservation Club's Camp Craft Show to whom a copy of this View Finder will be distributed may know what we do and what we have, this article is being written.

The California Camera Club is one of the oldest (organized over thirty-five years ago) and one of the finest and best equipped clubs of its kind in the world, located in a three-story building at 45 Polk Street, which was built and fitted especially for us, and which we have leased for a long period of time, assuring us a location in the very center of the city and its activities for many years to come. As you will notice, we are only a half block away from Market Street on one side, and a half block from the Civic Center on the other. A street car to any part of the city can be found within a block and a half of our building. With the present building activity in the vicinity, we will soon be in the very heart of the business and amusement district.

The Club has the two upper floors of the building. The top floor has been fitted up as the work-rooms, and here we find practically every kind of photographic equipment for every photographic process, no matter how simple or how complicated, for it should be understood that the Camera Club not only has among its members some of the best known photographers in the country, but many who follow photography not as a profession but merely as an adjunct to some other hobby or sport, such as hiking, or who snapshoot pictures for the pleasure which they get from seeing familiar faces and places permanently recorded. There is plenty of room and pleasant company to share it.

It would require entirely too much space to enumerate the various equipment available to our members, and we will be very glad to show anyone interested what we have.

The second floor of the building has been divided into two parts, one used for a club room, with a big fireplace and library containing the leading foreign and domestic photographic books and magazines; the other being a fully equipped portrait studio. These two sections are divided by a partition which can be folded out of the way and the whole floor can be changed into one large assembly hall for our lectures and social events. In this hall we hold monthly dances and card parties, and each year six or eight illustrated lectures of interest to everyone. We also have a big party every Christmas and special parties during the year.

For those who like the outdoors we have a hike at least once a month, and an outing or picnic for those who do not care for the longer trips, once a month. We also have occasional automobile outings and our longer excursions.

Frequent lectures on photographic matters of interest to both the beginner and advanced worker are held. Expert instruction is also available to those members who desire it, without extra charge.

Our membership comprises several different classes. The first, our active membership, allows the member full privileges; another is our subscribing or social membership, which allows the privileges of attending our social affairs, hikes, outings, lectures, etc., but does not permit the use of the club or work rooms other than outlined above. Our dues are very low; in fact, an active member can pay his dues out of the money he saves in doing his own photographic work if he does work that amounts to anything at all, besides getting better results and the pleasure of doing the work.

May this tempting catalog serve as an inducement for all visiting photographers to call on the Club when in San Francisco.

Karl A. Baumgaertel.

To the Editor's Friends

The Clubs in the various cities have advanced such generous promises of a cordial welcome to me on my trip to and through the Eastern states that I want to adopt this method of thanking them, officers and members, and to assure them that my stop-over in many of the places shall be for no other purpose than to meet them and materialize the indefinite friendships established by correspondence into an actual personal fact.

A Poem of Wide Application

The following verses by our friend Mr. Hirsh have been reprinted in many places for their particularly literary message. We put them here as being most apt in relation to some of the so-called ultra pictorialism we have seen. Read the last two lines as

"But what the things are that they make
Only the Lord God knows."

IN MORONIA

By W. V. Hirsh

Blithely sets the sun of mornings
Far below the bounding South.
Twittering with grief, the grampkin
Lifts the rainbow to its mouth.

Moonlight ponders on the sea-floor;
Sharks and oysters fly to trees;
And the willowy protoplasm
Rends the heavens with its sneeze.

Draped in vachel lindsay-woolsey
Stalk hexameters in tribes;
While enwrapped in cranefrankincense
Maxwelbodius cracks his jibes.

Kreymborgonia, Sandburgosis,
Mildly, as the violet pink,
Hoot about sweet-scented ash-cans
Whilst they wade around in ink.

Timorously, yet with longing,
As if wishing to be caught,
Hides, beneath a bank of ether,
One small, man-sized, sad-eyed thought.

Futile, though, its dread of capture;
Not a soul knows that it's there.
Even when it's trapped, it's quickly
Clubbed to death with tender care.

L'ENVOI

Some write what they call poetry
And some what they call prose.
But what the thing is that they write
Only the Lord God knows.

—"The Nation."

Notes and Comment

The Color Spectrum

Apart from its beauty, which first impresses the eye, this device is potent in the calling of photographers, printers, artists, and in fact all whose vocation has aught to do with colors and their juxtaposition. Just how the photographer can use this chart is made plain by the inventor and publisher of the Color Spectrum in his article in the text of this issue.

Mr. Le Heart is an artist and a color-scientist. In this, his latest creation along the lines of his art, he has put at our disposal something that we have been looking for in a sort of subconscious way.

Price complete $5. Published by Avenir Le Heart, care Camera Craft Office.

Der Satrap

Those of our readers who read German will do well to become acquainted with the exquisite magazine issued by E. Schering of Berlin, Germany, called "Der Satrap." Its text is instructive and covers a broad field and the illustrations are all that could be desired, some being in color.

Herr Carl Breuer, the Editor, must be a most lovable fellow from what we can gather in reading his letters and we send him our felicitation over continent and sea on a little magazine that is a credit to him and to the Chemische Fabrik Auf Actien, as well as a valuable addition to the current literature of photography. The subscription price is fifty cents per year.

Thomas J. Murray

This gentleman was for eleven years with the Cardinal-Vincent Company where he established a numerous clientele, made many friends and perfected himself in the giving of service to photographers. He is now in charge of the new photographic department of the down-town store of the Schwabacher - Frey Stationery Company which was erstwhile known as Sanborn and Vails. In his new connections we offer him best wishes and congratulate both employers and employee.

Butcher Cameras and Novelties

We have been hearing quite frequently of late from readers who have dealt with the old established house of W. Butcher and Sons, Limited, of London, England. The satisfaction expressed in various transactions covers not only the purchase of cameras—mainly it seems the Popular Pressman—but various novelties, such as background films and so forth. Their new catalog is of handy size and conveys much information of an educational value to professional and amateur.

A Rubber Cement Mountant

There is on the market a mounting adhesive that has some sort of waterproof compound, said to be rubber, as its potent ingredient. We have seen thin paper pasted with it that could not be torn or melted off its support. As soon as we can obtain a quantity to try on bromide, chloride, and platinum papers in order to discover if there be any deleterious effects such as acid or alkali contents might produce, we shall have more to tell our readers on the subject. On the face it looks like a mighty good thing.

The Passing of E. P. Henry

Mr. Eugene P. Henry, by birth a Frenchman, but long a resident of these United States, passed from our midst, suddenly, on Sunday evening, May 31st, 1925, whilst enjoying the company of some of his many friends. He was a man of courtly, charming manners, a photographer of rare, artistic ability, a member of the Department of the Photography of the Brooklyn Institute, also of the Pictorial Photographers of America, and other societies, a contributor to salons and exhibitions in this country and abroad where his work was welcomed.

The Eastman Kodak Stores Incorporated

The Eastman Company has long carried on its retail business under the old names of the various shops they have obtained by purchase. Having organized a separate and distinct retailing and jobbing machine they will now carry on under the name of The Eastman Kodak Stores, Incorporated and the professionals and amateurs from Maine to Southern California, from Seattle to Florida's southernmost point will be able to deal with the enormous concern under a unified regime and single name.

In San Francisco the friends who have learned to enjoy meeting Mr. Sanford will be glad to know he remains at the head of what was known as Howland and Dewey, Incorporated. He is now local manager of the San Francisco store of the Eastman Kodak Stores.

Tony Babb Comes North

That genial personality which has endeared him to all who know him survived the discomforts of hot-weather travel and Mr. Tony Babb came to see us with the smile that creates smiles. He is on his way to Seattle to gather the last loose strands which are to be bound together to make the Eastman Kodak Stores, Incorporated, drive to one rein in a coherent, united effort to give better service than ever.

We learned during this visit that this new organization has bought and is building a new home in Los Angeles, two blocks from the present site. The ground covers 9000 square feet in the central retail district on Hill Street north of Seventh. When the building is completed it shall be the finest store and stock house devoted exclusively to photographic merchandise in the West. Occupancy is promised for the first of the coming year but the old stand will remain.

Miss Dougan Takes the Lange Studio

Miss Kathleen Dougan has taken over the Dorothy Lange Studio at Broderick and Union Streets for an indefinite time and proposes to supplement the home portraiture on which her fame rests with gallery effects. This step nullifies a previous intention to again make her summer stay at Carmel.

Steinheil Lenses

For many generations the Steinheil line of objectives have maintained such an enviable position that the makers resting on their laurels and confident in the knowledge of the perfection of their products, have been rather over modest in exploitation.

As a matter of fact the lenses are on the market and B. Hopfen and Company are the American agents. We note from a catalog recently to hand that true to the modern tendency there is a Steinheil superspeed lens named the Cassar which works sharp and true at f3.5. The 5 by 7 size having an approved focal length of 8¼ inches.

Mr. J. T. Bertrand

The sterling old timer with a million friends was with us for over a week. None who know J. T. Bertrand will fail to be glad that he is again on the Coast, covering it intensively for the Cramer Dry Plate Company, as ever.

To Our Many Friends

To the astounding number of good friends of Camera Craft who have written in to congratulate the new owner, Ida M. Reed, and to all who so kind-heartedly and unstintedly praise each issue as it appears, Miss Reed desires in this place to return sincere thanks and appreciation. We are helped on our way and urged to even greater ambition by such kindness and co-operation. We hold Camera Craft in trust for our readers and shall at all times plan and work to make it worthy of the high encomiums you lavish on us.

Mr. J. K. Rose Calls

It is one of the finest compliments paid us by the representatives of all of the largest photographic concerns that upon reaching this city they make their first call at our offices. Many avail themselves of the convenience of the central location, and take the welcome for granted. Among such of our friends is Mr. Rose of the Hammer Dry Plate Company.

On this trip the Coast is to be intensively covered and knowing the gentleman we are assured Hammer Plates will get one more impulse to even larger sales.

International Photographic Association

Post Card Division

The twelfth number of the I. P. A. Post Card Album is sent today to members residing in states as follows:

Ohio, Kentucky, South Carolina, Virginia, Delaware, Pennsylvania, New Hampshire, Michigan, Illinois, Minnesota, Kansas, Texas, Arizona, and California.

These albums are mailed from one recipient to another at one pound parcel post rates; each member is entitled to retain it for one week.

The present issue contains a variety of subjects and tones, and also prints in oil colors; these are subjects for the advanced worker, as well as for the beginner.

To receive these albums, it is necessary to contribute from two to four prints to the Album Director, for each issue desired. A number sent in advance will enable each donor to the album as issued, semi-annually. Especially desired are those from states as yet not represented in the present route chain. All subscribers to Camera Craft are eligible as receiving members.

Fraternally yours,
JOHN BIESEMAN,
Album Director Post Card Album Division

NEW MEMBERS

5417—H. P. Nielson, M. D., Cragmont, North Madison, Indiana.
2¼ x 3¼, 4 x 5, 3¼ x 5½, 5 x 7 up to 8 x 10 of Elephant and Sidi. General pictorial and scientific. I desire to exchange for general and pictorial. Class 1.

5418—R. F. Morse, 525 East 2nd Street, Jacksonville, Fla.
3¼x4¼ and 5x7 of Tropical scenes, cats, local news, and historical. I desire to exchange for cats, landscapes, and bathing scenes. Class 1.

5419—L. H. Mottner, R.F.D. No. 1, Box 14, Simi, California.
Southern California Scenery and Yosemite Park. I desire to exchange for Mountain Views with snow, taken during winter months. Class 1.

5420—K. V. Arnold, 434 N. Main Street, Clay City, Indiana.
Class 3.

5421—John Wesley Quimby, China Inland Mission, Luchow, Sze., West China.
2¼ by 3¼ of portrait and landscape. I desire to exchange for portrait and pictures of general interest. Class 1.

5422—Lewis F. Havermale, Tzechow Szechwan, West China.
3½ in. stereo of Chinese life and scenery. I desire to exchange for miscellaneous but of educational value in particular. I desire to exchange only Stereoscopic. Class 1.

5423—La Roy W. Currier, Box 532, Haverhill, Mass. Post cards and 5x7, etc., of Landscapes, Buildings, etc. I desire to exchange for same. Class 1.

RENEWALS

2442—Henley H. Hall, 511 West 32nd Street, Richmond, Va.
3¼x4½ and 4x5 of scenes in China, and views of Virginia. I desire to exchange for landscapes, mountains, flowers. Class 1.

2885—George Macaulay, 167 Allen Street, New Bedford, Mass.
3½x4¼ and 8x10 enlargements, of marine and landscapes. I desire to exchange for mountain views and figure Studies also Lantern Slides. Class 1.

4978—Chas. E. Skeen, McFarland, California.
4x5 and larger of Gaslight and bromide of bathing girls and semi-nude. I desire to exchange for same. Class 1.

5275—Miss M. Frantz, 4520 Denison Avenue, Cleveland, Ohio.
2¼x3¼ and 2½x4¼ of city views and scenery. I desire to exchange for anything of interest.

5313—Victor M. Olson, 2113 W. 4th Street, Duluth, Minnesota.
Any size up to 8x10 of Scenery still life, and flowers. I desire to exchange for same. Class 1.

5323—W. Williams, 12 South Fifth Street, Evansville, Indiana.
2-C post cards and 4x6 of Natural scenery, bathing girls. I desire to exchange for nudes, semi-nudes and bathing girls, nothing larger than post cards. Class 1.

5361—W. N. Wylie, 417 Garfield Avenue, Newcastle, Pa.
2¼x4½ and 3¼x5½ and enlargements of figure studies — draped or undraped. I desire to exchange for same. Class 1.

CHANGE OF ADDRESS

Warren S. Morse, Box 46a, Route No. 1, Live Oak, California. (Was—Box 1544, Route No. 4, Napa, California.)

DON'T FORGET THE COMPETITION

Vol. XXXII No. 9 SEPTEMBER, 1925 Price 15 Cents

CAMERA CRAFT

A GLIMPSE THROUGH THE EUCALYPTUS By GABRIEL MOULIN

SAN FRANCISCO CALIFORNIA

PHOTOGRAPHIC PRODUCTS OF PERFECTION

"GEVAERT ROLL FILM"

YOU *MUST* USE THIS FILM TO BE *COMPLETELY* SATISFIED, TRY A ROLL TODAY AND BE CONVINCED.

The GEVAERT Co. 423 West 55th Street

OF AMERICA Inc. New York City.

Chicago Branch: GEORGE W. MACKNESS, *180 North Wabash Ave.*

OUR COMPETITION

has excited astounding interest and brought satisfying results.

THE PICTURES

were good considering that this is a new proposition to our readers

BUT

they are going to be better and better and more numerous when the winners get

THE PRIZES

and the amateur is going to get a new and delightful incentive for taking and making pictures.

Get your prints in before the 10th of the month.

Camera Craft Publishing Company

703 Market Street San Francisco, Calif.

IDA M. REED
Owner and Manager

EVELYN M. BLACKMAN
Secretary-Treasurer

CAMERA CRAFT

A Photographic Monthly

Entered at the Postoffice in San Francisco as Second-Class Matter
Copyrighted, 1925, by Camera Craft Publishing Co.

CONTENTS FOR SEPTEMBER 1925

Cover Picture—A Glimpse Through the Eucalyptus ..... Gabriel Moulin
Frontispiece—Lake O'Hara, Canadian Rockies ..... Leonard Frank
My Photographic Career (Illustrated) ..... J. Ortiz Echague 417
Friends (Illustration) ..... C. F. Richardson 424
California Hills (Illustration) ..... H. A. Hussy 425
California: Poem ..... Sigismund Blumann 425
Aerial Photography (Illustrated) ..... Professor C. B. Neblette 427
Wanted—The Best Camera ..... Will Briton 433
Ora L. Markham (Illustration) 434
Man Portrait—First Award (Illustration) ..... Ora L. Markham 435
A New Method to Make Direct Positives ..... Adriaan Boer 437
Child Portrait—First Award (Illustration) ..... Denison Studio 441
A New Photographic Paper ..... H. Vendelmans 443
Our September Competition 445
Picture: First Prize Winner 446
Pictures: Second, Third, Fourth and Fifth Prize Winners 447
Editorial—
An Appreciation of Clarence H. White 448
Association News 449
Pacific International Photographers' Association 451
Photo Finishers' Association of America 453
Chit Chat 454
A Photographic Digest ..... Compiled by H. D'Arcy Power, M. D. 456
Light in Relation to Pictorialism.
The Amateur and His Troubles ..... Conducted by Sigismund Blumann 459
How to Systematize and Simplify Bromide Print Making.
The Cheapest, Simplest Sensitizer Yet.
Club News and Notes 460
Notes and Comments 462

MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

Expirations—Subscriptions to Camera Craft are discontinued on date of expiration. Your wrapper address shows your expiration date. ¶**Renewing**—In renewing a subscription, do not fail to say that it is a renewal. ¶**New Address**—In notifying us of a change of address, give both the old and new address.

Subscription Price $1.50 **Canada, $1.75** **Foreign, $2.00**

Camera Craft Publishing Company, Claus Spreckels Building, San Francisco, California

CONTAINS ASSOCIATION NEWS OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

FOREIGN AGENTS

Australia { Harrington, Ltd., Sydney
Australia { Kodak, Australasia, Ltd., Sydney
Brazil ..... Casa Stolze, Rua Direita, No. 14, Sao Paulo
China ..... Squires, Bingham & Co., Shanghai
Japan ..... K. Kimbel, Yokohama
Malta ..... Do Agius Catania, 41 Sda. Reale, Valletta
New Zealand ..... Richard Hill, Matlock House, Devonport, Auckland
Philippine Islands { Camera Supply Co., 110 Escolta
Philippine Islands { D. Denniston, 118 Escolta
Scotland ..... Robert Ballentine, 103½ St. Vincent St., Glasgow
South Africa ..... A. Goldie, P. O. Box 1594, Durban
Argentine, S. A. ..... Correo Fotografico, Maupi 231, Buenos Aires

OFFICIAL ORGAN, PACIFIC INTERNATIONAL PHOTOGRAPHERS' ASSOCIATION

Press of THE HANSEN CO., San Francisco

Portrait Photographers
Commercial Photographers
Photo Finishers

OUR CONVENTION DATES ARE HERE

The Manufacturers' Exhibits from the National are here.
The Program is certainly interesting and instructive.
The International Exhibit of Photographs is large and diversified.
The entertainment will keep you from being lonesome.
All are ready for you to enjoy!

All photographers who earn their living by photography are eligible to join and receive the benefits of this wonderful opportunity.

Owners become active members for $5.00 and employees become associate members for $3.00.
Come and join at the door of the Convention Hall.

Write, Wire or Telephone Ida M. Reed,
411 *Claus Spreckels Building, San Francisco, for Hotel Reservations.*

THE FAIRMONT HOTEL
September 2nd, 3rd, 4th and 5th, 1925

PACIFIC PHOTOGRAPHERS'

INTERNATIONAL ASSOCIATION

703 Market Street

San Francisco, Calif.

LAKE O'HARA, CANADIAN ROCKIES

LEONARD FRANK
Vancouver, B. C.

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXXII SEPTEMBER, 1925 No. 9

My Photographic Career

By J. Ortiz Echague

Mr. Blumann is undoubtedly a great enthusiast in photography and there is no doubt that he follows its advancement in every detail. Only thus could he have happened upon my humble name to have asked me so courteously to send him a few photographs and the history of my photographic career for Camera Craft.

I must state that I have followed no photographic career. I am an engineer by profession and my main activity lies in the aeronautic industry in Spain.

Therefore, I practice photography as an amateur and only devote to it the few free hours I have on holidays, which I almost always spend in my laboratory, and ten or twelve days of my summer vacation which I devote to making negatives.

I began practicing photography about twenty-one years ago when I was sixteen years of age. Of that time, and perhaps among my earliest photographs, was "El Sermon," here reproduced, and of which Mr. Tilney, in Photograms 1921, said that it appeared to be an example of Dutch art.

From then on I began to show a marked preference for the composition of pictures of the people. To produce photographs of this sort, I follow the same methods as in my earlier steps in photography. For four or five days of the year (that is about all the time available to obtaining negatives) I travel over such places in Spain as I know beforehand still preserve the characteristics of my people. In wandering through the little villages, I talk to the people, select models one by one, start the difficult task of dressing them in the typical garb; not an easy matter because in Spain, in spite of all that is said to the contrary, the characteristic garb is all too quickly disappearing. The apparel is expensive, uncomfortable and

GANARAS EL PAN — J. ORTIZ ECHAGUE

TRIPEL DE AVILA J. ORTIZ ECHAGUE

hard to wear; the young people no longer tolerate them anywhere; we are really in the presence of the last generation when we meet such as still wear them. I am referring to the men; the women, generally, respect tradition more.

What a marked contrast in the small Spanish towns, between the hardy personality of the people of 50 years of age and over, with their customs, their personal and classic manner of dress, their speech, so pure and beautiful, and the younger generation with their common and almost effeminate apparel!

Here we may behold a treasure that is fast escaping art. Only photography with its facility of production is able to capture it before its complete disappearance.

Returning to the subject of this article, after overcoming the protests of the models in putting on the garb of their ancestors, I have them gather on the scene previously selected, be it the typical plaza, the humble church or the nearby hilltop, from which the town with its towering castle is included in a marvelous background. The sun has just risen or is about to set; its horizontal rays clearly illuminating the figures. What a disenchantment after viewing this picture, to see the meager photographic results!

SERMON EN LA ALDEA — J. ORTIZ ECHAGUE

TWO PEASANTS J. ORTIZ ECHAGUE

Fortunately, the oil process leaves a little room for the imagination and permits, at least, the illusion of making it somewhat lifelike.

You will understand that with such motives, photography must always have a notable interest, and I can say, that the work of an artist has no little merit if for nothing other than the long trips, often through uncomfortable places in the height of summer, which he imposes upon himself.

If photography can accomplish anything lasting as art, it lies in this direction—the carrying out of a motive, an intention—where it has a wider field, a field wherein interest, artistic sentiment, all the emotional qualities of the work, the gracefulness of the silhouette connects in a powerful manner all the documentary (record) interest of epochs of which their characteristics and customs tend toward rapid extinction. This may be applied to the past or the present.

To me, this is the essential thing, and because of this, I cannot understand why the photographic artists have that marked tendency of speaking principally of the methods employed rather than of the emotions they have succeeded in conveying through their negatives. It is quite clear that methods may easily be taught, one person to another, but the emotional qualities of a work are personal and intransmissible. You will observe the same tendency in all criticisms of photographic art; one exhibits superb bromides, another magnificent bromoils, still another wonderful carbons, etc., etc., and it seems as if there were nothing else in the art of photogra-

EL VIEJO ARRABELERO — J. ORTIZ ECHAGUE:

PACHI EL PESCADOR — J. ORTIZ ECHAGUE

phy, when just at the moment the means of interpretation are really not very abundant and we are, more or less, slaves to our negatives.

If, in spite of all this, I have declared that without the present means of photographic interpretation, I should not practice photography, I still think that these means of interpretation must be used precisely as a help to realize the emotional qualities of the work, to bring out the grace of a silhouette, to accentuate the intensity of a movement, in a word, they must be rendered subservient to our methods. For this reason I do not understand why those who use printing to duplicate exactly the qualities of a negative cannot find the purely photographic methods of printing quite sufficient for their purpose.

As far as I am concerned the oil color methods, either transferred or not, are the most efficacious and if I do not use them more lavishly in my shipments abroad, it is because of the lack of durability of the proofs obtained.

My inclinations and every faculty within me for the expression of what I feel and think—emotion, sentiment, thought—all find instinctive facilities in the control processes. What I may achieve is not through any special talent or ability but from a great desire and a great love of the doing.

FRIENDS

First Salon Honors
PORTLAND CONVENTION

C. F. RICHARDSON
Milwaukie, Oregon

CALIFORNIA HILLS H. A. HUSSY

California

By Sigismund Blumann

This month the Golden State celebrates its Diamond Jubilee. Great poets, of whom California has a generous share, have sung in sublime cadences of their beloved state. May it be granted to this small voice to lilt, how best it can, even its little tribute, rhymeless and measureless though its form.

Long years before the Spaniards knew
The awe of the Sierras or the pride
Of bold Sequoias—greater pride than theirs—
Long ere Nomadic tribes,
With copper skins pigmented, roamed
Over the undulating hills,
God kissed a part of earth
And laid His loving Hand thereon.

Eternal Spring from henceforth
Blossomed there. Spring in the morn,
Summer at noon and in the night
An Autumn, mild and cooled with dew.

The Lord had chosen this, His spot,
A bit from all the world.
Had rifted valleys, graven lines
As with a finger, through the soil
Where rivers flowed 'tween verdant banks.
And every heavenly smile became a field
Where poppies cast their tiny bits
Of sunlight to the breeze:
And every Breath divine made trees
To grow and rise spire mid spires,
Pointing to His glory there.

A peak, snow-crested here and there
Reared to the great, cerulean dome
And it was good, all good.
Yosemite, and Shasta, and the stretching shores
With shining sands, indented bays,
And the Pacific's all caressing waves.
All good. And over all
A peace most wonderful, a symphony
Of song from birds inspired.
Man came and on the land there spread
His farms like spots upon a Damask cloth.
Cities grew and towers rose,
Massive piles of masonry with windows
Blinking at the setting sun
Till night should leave them stark
And staring at the balmy dew.
Chimneys that belched their smoke,
Vied for the sky 'gainst fleecy clouds
And failed to make them aught
But undefiled. And this,
All that it is, is California.

Aerial Photography

By Prof. C. B. Neblette

Illustrated by pictures selected by the Author

Professor Neblette, while still a comparatively young man, has done more than any one other factor to get a recognition for photography as an essential part of college work. Through his efforts it has been made an accredited study in several universities. His articles are read here and abroad with deep interest. We are happy to be able to give our readers his sound thinking and the information which coming through him gives authority.

S. B.

Aside from the obvious advantages of photography in being able to see and record indelibly things which under the circumstances of warfare would escape the eye of the most careful observer, it affords a most excellent method of detecting camouflage of all kinds. As the war went on, the allies as well as the Germans became quite adept at the concealment of their positions in various ways, many of which were quite efficient from the visual standpoint and would pass unobserved by the most critical. Photographs, more particularly stereoscopic photographs, of the area in question, however, showed most clearly the camouflaged nature of positions which were of great importance and thus assisted the artillery and the commanders in determining the proper course of action to take.

It is of the lesser known uses of photography from the air, those of peace, however, of which we wish principally to speak. While realizing its great importance from a military standpoint, and while realizing that war is an ever present spectre for which the best protection rests in effective preparedness, we are none the less of the opinion that the applications of aerial photography to the pursuits of peace are even greater than those of war and that in this field there lies a brilliant future awaiting development. As yet only the surface has been scratched but the field is rapidly developing and the prospects grow more and more promising as we go deeper into the field.

The peace time applications of aeriel photography are numerous and extensive, even at the present time, while as executives and industry in

Typical Aerial Map showing method of indicating ownership. Location of transmission lines and towers are indicated. The scale is 1 inch to the thousand feet. The insert in the lower right hand corner shows view taken at a height of 2500 feet.

(Copyright Fairchild Aerial Surveys, Inc.)

general become more familiar with the possibilities which lie in aerial photographs new fields will be developed and more use will be made of its services than is the case at present. There are at the present time several corporations in this country as well as in England engaged in commercial aerial photography. All of these companies have had to do quite a little "spade work" in advertising and making known to the general public the possibilities in photography from the air, but they are now being rewarded with a steadily growing demand for their services and by their pioneer work have been largely responsible for the present state of commercial air photography.

Perhaps we can best give some idea of a few of the many ways in which photographs from the air are proving useful to various branches of commerce and industry by recounting some of the more noteworthy projects which have been undertaken by the corporations engaged in commercial air photography and the ways in which air photographs are being used.

Not so long ago the Fairchild Aerial Survey Corporation was commissioned to make an aerial map of New York City. For this purpose some 2000 exposures were made. The map, which covers an area of approximately 625 miles, takes in the five boroughs, Manhattan, Bronx, Queens, Brooklyn and Richmond, which collectively comprise Greater New York. The resulting map shows the city to the minutest detail. It shows every structure from the skyscraper to the temporary tool house of a contractor. Skylights and trap doors on the roofs of the buildings, gardens, roof and otherwise, trees, walks, every detail of that vast metropolis even to the congestion of traffic on busy streets is faithfully and accurately depicted. Maps of this kind are of great value to the city engineer and his associates, to contractors and to public service corporations in the determination of such matters as traffic regulation, sewerage, water, gas and electrical mains, location of buildings, bridges and manufacturing plants, and to the police in locating crime centers and in tracing criminals.

In the first place it is entirely automatic. It is provided with means for making approximately 100 exposures with an interval between each exposure of any desired duration from 7½ to 90 seconds. This interval is accurately timed by means of an instrument known as the intervalometer which is attached to the camera which it operates electrically at the proper time. To prevent errors due to the plane being tilted at the time of exposure (a serious defect in accurate map work and one very difficult to overcome entirely) the intervalometer automatically flashes on a signal light shortly before the exposure is made thus enabling the operator to level the camera for the exposure. Except for this, the camera when once set in motion is entirely automatic. Difficulties due to the use of film have been overcome by pressing the film against an optically flat plate of glass during the exposure, the pressure being automatically released after exposure when a new section of film is being brought into position for the next exposure. Errors due to the expansion or contraction of the film in

the operations of development, etc., are controlled by impressing on the film, at the moment of exposure, two lines separated by a known distance, from which the degree of distortion may be readily calculated. The focal plane shutter of earlier cameras has been replaced by a special between-the-lens shutter. This overcomes the objections to focal plane shutters, which, owing to the rapid movement of the plane cause distortion, due to the fact that the entire plate is not exposed at the same instant but in sections as the slit of the shutter passes over it.

By the courtesy of the Fairchild Aerial Camera Corporation I am able to show two pictures of this camera; the first the separate parts of the instrument, and the second the complete apparatus as used for instructional purposes by the U. S. army.

Much more undoubtedly remains to be done in the development of apparatus and methods for photography from the air and on the success of these developments the future advance of the work will largely depend. These developments it should be noted consist not only in the camera itself but in sensitive materials, objectives, filters and the like as well. Gratifying progress is being made at the present time and there is not the least doubt that the future of photography from the air is large and that it is rapidly developing into one of the most important fields of photography.

Of the services of photography from the air in warfare little need be said. The public, and particularly photographers, are fairly well acquainted with the various uses to which photography was put during the war and the value of the services which it rendered. It was Wellington, the hero of Waterloo, who said once upon a time that he would give half his army to know what was going on on the other side of the hill which hid the forces of the enemy, and from the earliest days of warfare the opposing forces have used every means within their power to secure information on the activities, movements and defenses of the enemy. It was for this purpose that the spy system was instituted centuries ago and the aeroplane with the all-seeing eye of the camera is merely an extension of the vision of the spy made possible by modern science.

Aerial photographs are assisting the executives of many of the larger manufacturing establishments in visualizing and organizing their plants. Problems in routing raw material, location of new units, reorganization of units devoted to certain manufacturing processes, transportation deficiencies, fire hazards—all these are dramatized on the desk of the chief executive in a way which frequently gives a better idea of the situation than can be gathered from a visit to the ground. Later photographs serve to show the development of the plant and provide the executive with a permanent record of inestimable value.

An important use of aerial photographs of industrial plants, stores, etc., lies in their use for advertising. Photographs from the air have an unusual pulling power which keen advertising men were quick to turn to

account. For this purpose they far surpass the drawing of the artist because they leave nothing to the imagination, so that the reader is impressed with the truthfulness and sincerity of the representation. Hotels are using aerial photographs to advertise their central location and accessibility to the leading stores, theatres, banks, etc. Railroads use the aerial photograph to show the location of their stations relative to the principal points of interest in a city and to show particular points of historical or scenic interest on the route. Real estate dealers have been able to cut down expenses by showing the prospect photographs of the property rather than taking him out in an automobile. Aerial photographs have also been extensively used in preliminary surveys for irrigation projects, reservoir basins, as well as proposed railway extensions and for valuation purposes.

The French government has made good use of aerial photography since the war not only for surveying the devastated districts of northern France, now in process of reconstruction, but also for coastal survey. Much of the coast around Brest has already been mapped in this manner and with considerable success, so much so, I understand, that extensions of the work to other regions is contemplated and will no doubt be undertaken as soon as sufficient funds are available. Aerial surveys are particularly valuable in coastal survey owing to the fact that they show the position of the high and low tides, submerged rocks, sand-bars and other impediments to navigation, even when under several feet of water—data which can be secured by other methods only with difficulty and at considerable expense and labor.

Regarding the present status and the future of aerial surveying Gerald H. Matthes, consulting engineer of Fairchild Aerial Surveys, Inc., makes the following statement:

> Aerial surveys as a rule can be made much more cheaply than ground surveys and with the same and often with higher degrees of accuracy. To be specific:
>
> On small scales, such as 1 : 125,000 and 1 : 62,500 in use by the U. S. Geological Survey, the latter reports a saving in cost varying from 20 to 50 per cent of that of ground surveys, depending upon the character of the country mapped. This bureau reports that the general accuracy and degree of completeness of its maps has been materially improved by the aerial method.
>
> On large scales, such as are used for engineering projects, tax assessment, city planning, and the like, ranging from 1000 feet to the inch to as large as 100 feet to the inch, the saving in cost varies with the circumstances of the case but has been found in all cases material.
>
> Aerial maps of the line type can be made to any desired degree of precision depending upon the amount of ground control provided. For a given degree of precision the aerial mapping processes now in use in this country require far less ground control than do ground surveys of like precision.
>
> Judging from the rate at which aerial surveying is being adopted by both government and private interests in this country, **there is no question whatever that for mapping purposes the aerial method will entirely supplant ground methods.** However, surveying operations required in the construction of engineering works, such as the giving of lines and grades and setting of stakes, or required in determining the metes and bounds of a tract of land for conveyance of title or courthouse records will always require the use of surveyors' instruments and it does not appear likely that aerial surveying will ever supplant these forms.

Whether aerial surveys will be able to replace the present methods of ground survey depends entirely upon the future development of the sci-

ence. At present aerial surveys cannot equal the work of the ground surveyor where extreme accuracy is required, but there is no apparent reason why aerial survey may not hope to eventually equal, if not surpass, the present methods when it has become fully developed. We must not be too hasty in passing judgment on the future of aerial surveying. It must be remembered that it is as yet a comparatively unworked field—a science in its infancy— but, nevertheless, one full of vigor and promise. That there are serious defects to be overcome none will deny. Yet, who will be so bold as to say that they cannot and will not be overcome? Already, as this is written, swift and sure steps are being taken towards the elimination of some of these difficulties and as time goes on we may hope to see the last of these completely removed. We repeat that the potentialities of aerial surveying are great. It is, however, a field in which a vast amount of experimental work must yet be done in order to reduce it to a scientific basis, and it is only when this has been accomplished that we may safely attempt to predict the future of the method.

The entire field of aerial photography, and particularly that which relates to aerial surveying, may be properly classed with the other subjects which form the course of study of the student of civil engineering and it might be reasonably expected of university departments of civil engineering that they do more than merely mention the application of photography in such work. As the field of aerial surveying develops it will, no doubt, be necessary to establish separate courses in the subject, which shall be included in the course of study required of the student of civil engineering. But such instruction without a basic knowledge of photography and the technique of photography from the air will be found to be incomplete and inadequate. Hence, in this, as in all other branches of applied photography, comprehensive and authoritative training in the fundamentals of photographic processes must form the basis upon which is built its application in any field of science or technology.

The value of much of the instruction now given, in even the leading technical institutions, on the applications of photography in any particular field is of doubtful value owing to the fact that the student has not received that training the fundamentals of the photographic process which will enable him to grasp and apply intelligently the instruction which is given him on its applications.

To produce beautiful works, the sole condition necessary is that which the great God indicated: fill your mind and heart, however large, with the ideas and sentiments of your age and the work will follow.

Taine in The Inland Printer.

Wanted — The Best Camera

By Will Briton

(Continued from our August issue)

J. Harrington rode home in a taxi, surrounded by his numerous packages. He already had his darkroom fixed, and as soon as he had eaten a little lunch, he loaded up the six plate-holders and started to work. He sat up his big camera in the back yard, and got his three grandchildren to pose for him. In fact, that is what he wanted this camera for, but would not tell the supply man. The first attempt was a fizzle, as he forgot to draw the slide; on the second one he found after he had made the exposure that the swing-back was wrong. As he continued to expose the dozen plates, he made every mistake that the average novice is guilty of making, but in spite of this when he repaired to the darkroom after dinner he expected to find some good pictures. Of course, there was nothing on the first plate, and he didn't even know that he had forgotten to draw the slide. One plate he dropped in the hypo pan first, and when he got through with the dozen he found that he didn't have a single decent picture, and the language used in that darkroom cannot be repeated here. The next day he tried another dozen plates, being careful to use the red and yellow filters, which the clerk had told him were so valuable in doing good work, but when he gloomily surveyed the results of his labors that night in the darkroom, he fully realized that either the camera was worthless or he didn't know how to use it. "What shall I do next?" he soliloquized.

After thinking the matter over carefully the next day, he decided to swallow his pride and go back to the supply house where he knew the proprietor, who was really a friend, and whom he had left in anger because he wouldn't tell him the name of the best camera and lens on the market. As an evidence of his failures, he took all the negatives with him, and laid them before his friend, and as he did this he felt very humble, indeed.

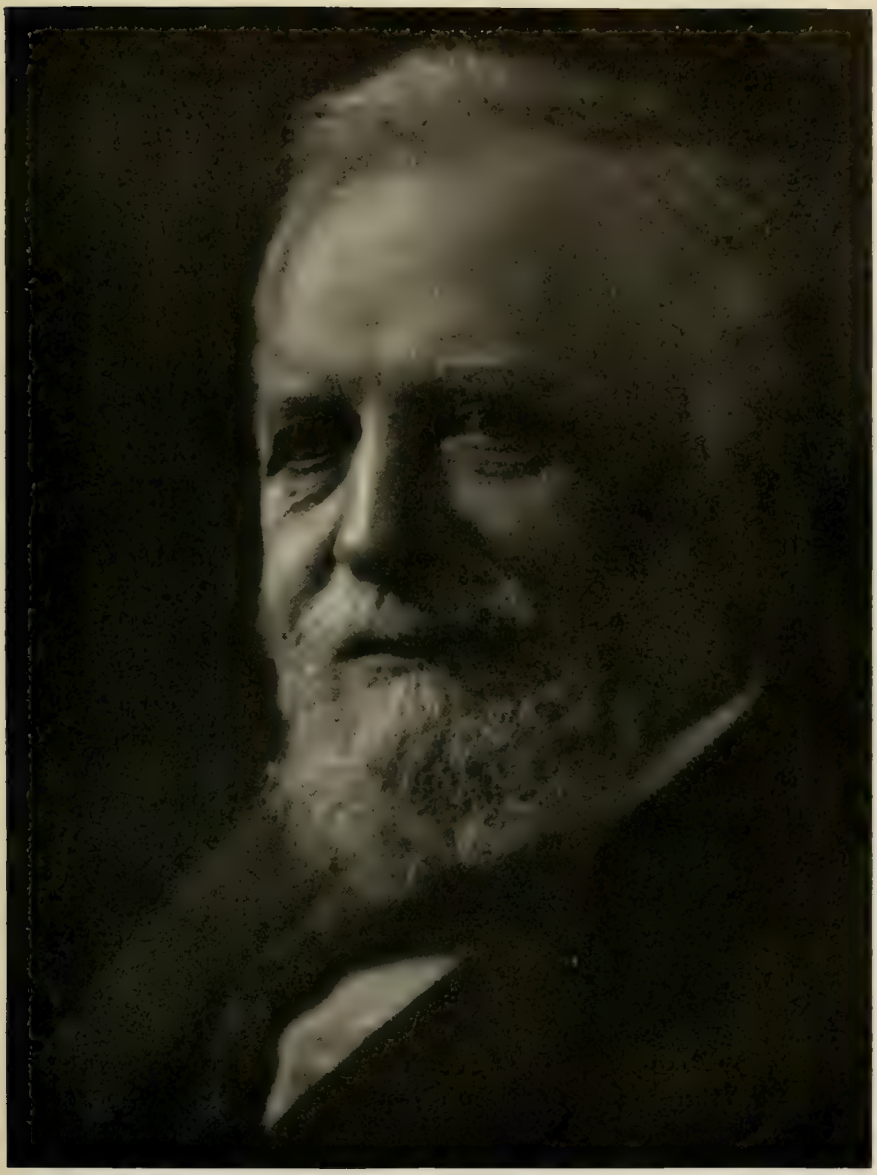
After looking them over very carefully, his friend realized just why this man had wanted a camera—to take snapshots of his three grandchildren.

"Why didn't you tell me this in the beginning, and I could have given you an outfit that would have been suitable for the work at less than one-third the cost?" "This is a very good camera," continued the man, for he made it a rule never to run down stuff that came from any of his competitors, "but it is not suitable for the work you wish to do, and that is why I could not tell you the best camera for you until I knew what you wanted to do with it."

"Oh, I know I was a fool; don't rub it in," said J. Harrington, smiling.

The proprietor then turned to his shelves and after looking carefully for a minute or two, picked up a little 2¼x3¼ camera, fitted with the very highest-grade lens, and turning to the gentleman, said: "Here is the camera for you, and I believe it will please you. It will cost you only $75.00,

ORA L. MARKHAM
Portland, Oregon



First Award—Man Portrait Class
Photographers' Association of
Pacific Northwest
Portland Convention

ORA L. MARKHAM
Portland, Oregon

I will guarantee that you will get much better work than you did with this large camera you have just brought in."

"But—er—that is too small," objected J. Harrington. "It is only a toy; you forget that I want a real camera, and that the cost is no object to me."

"I understand perfectly," said the dealer, "and as I am a good sport I make you this proposition. Buy this camera, expose four spools of film which will give you twenty-four exposures. I will show you just how to operate it, and after you have made the exposures, don't try to develop the films, but bring them to me. In other words, follow the old slogan that was laid down years ago when the business was in its infancy—'You press the button, and we'll do the rest,' and if you are not perfectly satisfied I will take the camera back and give you your money. Isn't' that fair?"

"Surely is," said J. Harrington, as he took the camera, paid for it and went out to give it a trial. That day and the next whenever he had a spare moment he was using that camera, and the more he used it the better he liked it, as it was so easy to handle and operate. He realized that the first camera was an elephant, compared to this one. "But," said he, doubtfully, "I cannot expect to get any real good pictures with this, but even if I can get half-way pictures, I may keep it, as it is so light and easy to carry around.'"

J. Harrington took the films to the supply house, handed them over carefully to the proprietor, personally, and said: "Now, do your best."

"You have either made them or spoiled them already," smiled the proprietor; "we will simply finish what you have started."

J. Harrington counted the hours until the time came when he was to get them. The proprietor saw to it that this bunch of films had the best possible treatment, and when they were all developed he found that 22 out of the 24 were good snapshots, and that a few of them were real cracker-jacks. After they were printed he picked out six of the best negatives and had 8x10 enlargements made from them, and then left word with his clerks that if Mr. J. Harrington Smythe came in for his pictures he wanted to see him personally. When he arrived the proprietor laid out the prints before him, keeping back the enlargements.

"They are fine," exclaimed J. Harrington, "very much better than I thought I could do after my failures with the big camera."

"That was only because you didn't understand how to use the larger camera," said the proprietor, kindly. "But, now look at these enlargements, which I had made from some of your negatives." J. Harrington gazed at them lovingly for several seconds, and then shouted right out with joy. "Do you mean to tell me that these fine large pictures were made from my little films?"

"Poor Ole Bill! 'E's so shortsighted 'e's working 'imself to death."
"Wot's 'is short sight got to do with it?"
"Well, 'e can't see when the boss ain't looking, so 'e 'as to keep shoveling all the time!"
London Humorist.

A New Method to Make Direct Positives

By Adriaan Boer, Editor of "Focus"

Bloemendaal (Holland)

Although the problem of making direct positives has been regularly discussed in the photographic press for many years, there has been no method fit for general use brought forward.

While a good method would be of great use for many branches of photography, the problem has attracted general attention, especially these last years, because such a process would be of great value for kinematography in amateur-circles. Many experiments have been made, which failed absolutely, because the second picture disappears in a fog. The cause of this fact is that our dry plates and bromide papers have a relative thick layer, whereas autochrome plates are provided with a very thin layer.

However, with ordinary dry plates and bromide papers the method was nearly almost founded on the Autochrome—reversal method. This reversal process with acid permanganate of potassium and second development worked perfectly with the autochrome process.

Of late, many methods have been published and especially the method Capstaff (America) has drawn considerable attention. There was no real original idea in this process, it was rather complicated and did not promise much in practice. The only apparently new thought in it was the dosed after-exposure, which was published, however, twelve years ago by Otto Mente in Germany.

Owing to the less favorable results with the processes based on the residues of silver bromide, I tried to find quite a different method and I am glad to say that I have succeeded in this direction.

The basis of the new method is not at all new. It is founded on a combination of two old processes, the first of which is the bromoil—and the second the pinatype process.

As is known, in the bromoil process the silver in a developed layer of silver bromide is bleached out in a bleaching bath, composed of a solution of sulphate of copper, potassium bromide and chromate, and through this operation the gelatine is strongly hardened at the places where first the silver was. After fixing and drying the hardened gelatine may be easily dyed with grease paints. This paint is pushed off at the places of the gelatine, not hardened, which are moistened with water.

When in a similar way a developed negative is bathed in the bromoil—bleaching bath—the high lights are strongly hardened and the shadows, though partly hardened, retain the power to absorb dyes, which are soluble in water.

For dying first come into consideration the well-known colors of the

Hoechster Farbwerke, which have been used during many years for the pinatype process.

My first experiments succeeded very well, but there was still much to do before the problem was fully worked out, but I quite succeeded and on the 27th of March, 1924, the invention was demonstrated in a meeting of the "Nederlandsche Amateur Fotografen Vereeniging," Amsterdam, before a very attentive audience. A rich collection of slides on plates of all kinds and sensitiveness were projected and a collection of prints on papers were shown, and proved that the new process was perfectly suitable for practice.

The following practical hints will be welcome for the working of this new process:

For first experiments it is best to use less sensitive, clearly working plates, e. g., diapositive plates. Of late, however, I also used plates of very high general—and color—sensitiveness and multicoated plates and got perfect results. The chief point is that a relative short exposure is given. The plate must be developed to a perfectly clear negative and in the developer somewhat extra bromide must be used.

Although I believed in the beginning that great density was required, and therefore worked with a hydroquinone—caustic potash developer—it appeared later on that great density gave less favorable results. The principal thing is a very clear image and a short exposure is not only sufficient, but even required.

For developer I used amidol of following composition: Water 1000 c.c., sulphite of soda (anhydrous) 40 Grams, potassium metabisulphite 6 Grams, amidol 6 Grams, potassium bromide 1 Gram.

This composition keeps for a long time even after being used. Developing as usual, but it should not be continued too long. After development rinsing and bleaching may be done directly.

I found, however, that it is better to develop, rinse and fix as usual. It is best to fix in an acid fixing bath, after which rinse and dry as usual. If necessary, printing and enlarging can be done if care has been taken that the gelatine side has not been touched with dirty hands.

To make the positive, the negative is bleached in a mixture of sulphate of copper, potassium bromide and chromate. In the beginning I bleached with the usual bleaching bath for the bromoil process. After many trials I found, however, that another composition is desirable.

It has already been published by me, that for the bromoil process a composition of the bleaching bath in two solutions is preferable.

For this purpose and also for the new process I have the following solutions on hand:

A. Water 500 c.c., potassium bromide 30 Grams, sulphate of copper 30 Grams, diluted hydrochloric acid (1:10) 5 c.c. B. Water 500 c.c., bichromate of ammonia 5 Grams.

Special attention should be paid that pure chemicals are used, as only

very trifling quantities of iron cause absolute hardening of the gelatine. Also the water should be pure and it is best to use distilled water or at least boiled rain-water.

For the bromoil process I use for bleaching of normal pictures equal parts A. and B. As in all chromate processes the result is much influenced by changing the quantity of chromate. If less chromate is used, greater contrasts are obtained. For a normally developed silver bromide print it is recommended to use equal parts A. and B. in the bromoil process. For the new process, however, the quantity of chromate must be decreased and I found that for a rich, detailed picture, two parts of A and one part of B is most suitable, e. g., 100 c.c. A and 50 c.c. B are used. The mixture may be preserved for a long time and can be used over and over again.

The bleaching bath should not be too cold, the best temperature is 18-20° C. The duration of bleaching varies for the different emulsions. When the picture is quite bleached out, which in any case does not last longer than 5 minutes, it is washed and bathed for one minute in sulphuric acid 1:200. In this bath the yellow color disappears and the bleaching still continues. After this operation is repeatedly rinsed, to remove the acid, fixed in an acid fixing bath in which the white haloids are absolutely removed and the picture appears in a half mat gleaming.

In the cold season it is also recommended to make up the sulphuric acid bath with tepid water. After fixing thoroughly wash and dry.

In this condition the picture is permanent and may be dyed immediately, if desired. In any case it is recommended to dry the plate above a gasflame, so that the high lights are fully hardened. By changing the composition of the bleaching bath the contrasts of the picture may be varied, but care must be taken that not too much chromate is used, for then flat and poor results are obtained, because the picture is too strongly hardened. Also the use of too little chromate is undesirable, and this is not at all necessary if the first picture has been obtained in the right way.

For development of the second, positive, picture, the pinatype paints of the Hoechster Farbwerke first come into consideration. For my first experiments I used little quantities of platinum-black, which I have had in stock for about 20 years. A solution in the strength of about 1½-2% proved to be suitable. The staining bath should not be too cold, and according to the character of the gelatine, the positive picture appears within 3-6 minutes, having a perfect gradation.

In order to spare the hands the use of plate clips is recommended. It must be borne in mind that it is rather difficult to check the appearance of the picture in the dark liquid. After about three minutes the plate may be taken out of the bath and washed under the tap and then one sees directly how far the staining has proceeded. When the desired depth has been reached, the picture is washed for a few moments and dried. It is very remarkable that the color of the platinum-black looks dark red in the solution and that the picture gets a very beautiful red color. The

picture in this color is very suitable for projection. If a colder tone is wanted, the picture is fixed in a 2% solution of sulphate of copper or in the pinatype fixing bath supplied by the Hoechster Farbwerke. In this bath the color becomes violet-black, but after drying it is almost pure black. Deep black colors may be reached when the plate is heated above a gas-flame.

Also the other pinatype colors may be used, and by partly coloring in several solutions, various tones may be got. Bathing in the above fixing bath also influences the tones and in this way a great many different effects are obtainable.

If all operations have been properly carried out, the lights become fully clear and the shadows very rich and deep. The pictures have a perfect gradation and the shadows are quite clear and transparent, and without any grain.

Pure lights can only be secured when it is dried after the negative has got ready, and so bleaching may not take place directly after development.

The method can also be applied with bromide paper. However, it is desirable to use a paper with a not too strongly hardened layer. Of course, the papers for the bromoil process come first into consideration and I obtained perfect prints on different brands, especially suitable for bromoil.

It is unfortunate that the paper itself absorbs the color. This could be avoided by certain manipulations. As, however, the pictures on silver bromide paper are reversed owing to their negative character, it is recommended to use them on the well-known pinatype method.

I succeeded perfectly, but it is necessary to bathe the original picture rather long in the dying bath, till it has become quite dark. This lasts, depending on the character of the gelatine, from 15 to 30 minutes. One need not fear to dye too long, and when the picture has become quite dark, it is rinsed for some moments and ready for transfer. For this purpose the pinatype transfer paper should be soaked beforehand, best in hot water, so that the gelatine becomes quite limp. The picture and the transfer paper are put in contact in tepid water. They are then squeezed on to a piece of glass, avoiding air-bubbles.

Care must be taken that the prints don't move. A piece of filter paper is placed on them and on top of the filter paper another piece of glass. After 10-15 minutes one can see how far the transfer has proceeded, by lifting up a corner. If the shadows are not yet deep enough, the operation is continued. When the desired result is obtained, the picture is taken off. It must be borne in mind that the picture becomes darker when dry.

The picture may either be dried directly or fixed, so that another color is secured as stated before.

From the same "block" a great many prints can be made either directly one after another or later on.

The original picture can be fully bleached by bathing in acid potassium permanganate, so that the color gradually disappears. Remains of oxide

First Award—Child Portrait Class
Photographers' Association of
Pacific Northwest
Portland Convention

DENISON STUDIO
Everett, Washington

of manganese may be removed by bathing in a 1 or 2% solution of potassium metabisulphite.

Of course, it is also possible to make such prints from pictures on glass and instead of the special paper for the pinatype process, which is a bit too glossy, the transfer paper for carbon printing may be used. However, I did not succeed with it, perhaps because the mat double-transfer paper also contains a certain quantity of starch.

However, it will not be difficult to obtain a paper with a less glossy surface for this purpose.

It is clear, that the new method can be perfectly applied for many purposes of photography. In the first place for exposures taken by amateurs on their travels. Further, the process is very suitable for glass pictures in stereo-photography, as one need not use diapositive plates, and the resulting positive picture is perfectly transparent and absolutely grainless, while for many purposes the various colors which can be obtained, are a pleasant change, and a step forward.

Moreover, the new process is of very great importance for kinematography, owing to the perfect clearness of the pictures, which have no grain at all, while also the beautiful colors will be very welcome. Further, the process will be valuable for the method of stereo-photography by anaglyphes, in which one picture can be dyed red and the other one green, while the pictures are seen through spectacles provided with glasses in the reverse colors.

Also for color photography the new process is of much importance. Here we may think directly of the Uvachrom process in which, by applying this method, copying may be omitted. The three original negatives can be stained in the three fundamental colors and can be projected directly over each other. It must be stated that the gelatine layers of the plates, owing to the strong hardening, can be easily stripped from the glass, without expansion, which is a great progress for color photography. Also for many branches of reproduction technics, e. g., the intaglio printing process, the method is of importance, as well as for making positives for Röntgen photography.

I am very glad indeed that I am able to publish this process and I hope that this method will be introduced in practice. It is astonishing that this rather self-evident idea of combining the two processes mentioned was not yet applied up till now.

It is a remarkable coincidence that the method I have described was also discovered by Mr. G. O. Hooft, Amsterdam, and made known at the same meeting of the Amsterdam Society at which I explained the process.

Husband: "You accuse me of reckless extravagance. When did I ever make a useless purchase?"

Wife: "Why, there's that fire extinguisher you bought a year ago. We've never used it once."

—Good Hardware.

A New Photographic Paper

By H. Vendelmans

Dr. Sury (Belgium) has brought out a new photographic paper which he calls "Color". In the opinion of professionals and amateurs alike, this paper is called to a great success, as it answers a long-felt need for rendering simply, in color, what used to be merely monochrome.

The prints which are in pastels are remarkable for their freshness and vigor. Some are astonshingly bright. Of all pigmentation processes, Dr. Sury's is the simplest and by far the most rapid that exists. Monochrome may be made in about the same time as ordinary prints, while multicolor prints, although requiring a little more work, are finished in a few minutes.

Multicolors in landscapes as well as in portraits, allow a great deal for the skill and taste of the worker. Particularly broad effects can be obtained—broader than with any other process—and on that account it will appeal to amateurs as well as to professionals, while the use of a special réseau (a kind of canvas) inside the printing frame gives a grain to the paper that can be varied according to the color and to the density of the fabric. The use of this canvas simplifies the operations to such an extent, that everybody can handle the paper with success. Work without a réseau is a little more intricate.

Color paper suits portrait, landscape, architecture, and still - life, as well as street scenery, in fact, all photographic subjects, and it is especially suited to rendering pictorial effects.

There is proof of the easiness of the process in the fact that, at the Antwerp Club, samples of the paper were handed to some members, and that practically all could produce one or more prints that passed muster at the exhibition of the club. The process is becoming very popular, it will soon outrival bromoil, oil, gum, and all similar processes, especially will it do away with common tinting of photographs. The image is very permanent, as a matter of fact, as permanent as the colors, so that in this respect also it stands above ordinary photography.

The simplified process as here described, requires the use of the special paper. The paper is supplied in an unsensitized condition, so as to ensure its indefinite keeping qualities. It is sensitized only a short time before using it, by holding its surface onto the following mixture: 85 minims of 10% pure ammonium bichromate solution, 100 minims of pure methylic-alcohol. The mixture is put into contact with the paper for 40 seconds. This will do for 3 sheets of paper 5x7 inches. The mixture is run off the paper into a bottle, and the paper hung up to dry in the dark. Touching the surface of the sensitized paper should be carefully avoided: While it is wet, it is very liable to get damaged. Even putting it on one's hand in this condition, would give rise to spots in the prints.

Exposure. As soon as the paper is dry, it can be put into the printing frame. The réseau is interposed between the paper and the negative, and the paper is left, till the deep shades become apparent.

Development. The paper is dipped face downwards in any vessel of a three-quarter gallon capacity, containing cold water, for about 10 minutes. The paper should be allowed to sink to the bottom. It is advisable to make it float by cutting a slit into a piece of cork, and sliding the corner of the paper into it. If the dipping were prolonged or if the water were warm, the print would be contrasty. Development is to take place at once after exposure as the print is rather sensitive to light as long as it is dry. As, however, its sensibility disappears in water, it may be developed in broad daylight. To do this, the paper is placed on a sheet of glass, and water that has been with sawdust in a dish, is gently poured over the print from a cup. The glass sheet is held sloping, so that the water runs off into the dish, and one goes on pouring this water over the paper till details appear in the shades, and whites are pure. In 7 minutes, development should be completed. An under-developed print will partly disappear under the action of the sawdust.

Bleaching. Then the image must be bleached out almost entirely, by means of an 8% solution of hydrochloric acid, washed gently under the tap for 3 minutes and put away to dry. As soon as the paper is dry, it may be colored. At this point, however, operations may be suspended, the image remaining permanently fit to receive colors.

Coloring. A great many colors have been tried, some were found to be unsuitable. Therefore some pastel powders have been appropriated for the purpose. To color the print, the paper is pinned to a drawing board, a little more pastel powder than is needed, is dropped onto the intended spot and rubbed in with a water color brush. The powder sticks to the paper in proportion to the strength of the image. A monochrome print will be finished in a couple of minutes. Evidently, polychrome pictures require a little more time. Colors may be mixed on the image itself. At this point the personal touch and taste of the worker comes in, and accounts for the subsequent treatment of the print. High lights may be introduced by using a rubber. By brushing more or less energetically, alterations may be made—the outlines may be accentuated by using pastel crayons. When different colors are applied, they may be made to mix at the meeting point, or may be kept separated, etc. . . . When the image is finished, it should be fixed.

Fixing. Fixing is necessary if the image is to be kept intact. The fixing medium is applied in a spray by blowing it over the print. This is done in a few seconds. After fixing, colors may be superimposed to the first. The image is quite permanent after fixing. By adding colors, it is possible by renewed work on some parts, to obtain strong contrasts.

OUR SEPTEMBER COMPETITION

The prints submitted in our September Competition were judged by Louis A. Goetz, Pictorialist; Holly Todd, Portrait Photographer, and Laurence B. Morton, Commercial Photographer.

Mr. Goetz, Mrs. Todd and Mr. Morton are well and favorably known in their respective fields so the competitors may rest assured the judging was in competent hands.

The Jury reports a thoroughly enjoyable time spent in looking over the entries and a creditable group of prints from which to select the prize winners.

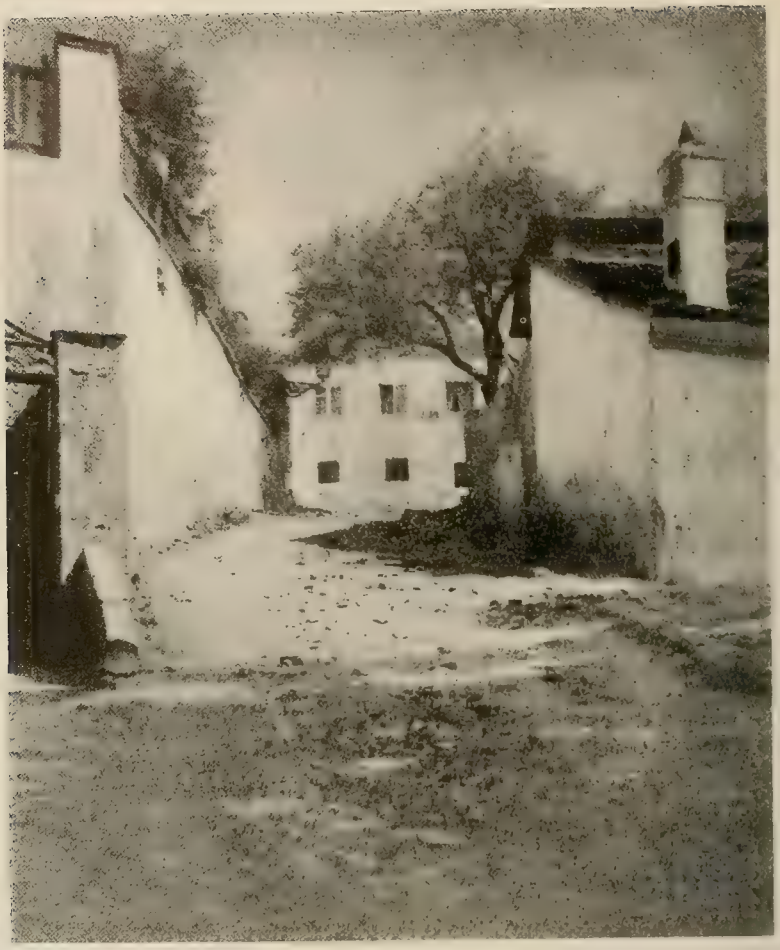
The prints are judged just as is. In some cases were the Committee able to trim them, there would be different names at the top of the list. Therefore study your prints closely and be sure the picture you wish to portray is the picture your print shows and that the immaterial objects are trimmed away.

Julius Aschauer of Vienna, Austria, won the first award this month as he did also in the month of May. There was no question as to his winning either time.

Our Competition is being talked about in all parts of the world. Among the prints entered this month were some from Java, France and Austria.

CONTRIBUTORS FOR SEPTEMBER

W. F. Aiken
Julius Aschauer
Edw. A. Bochte
Wm. H. Boynton
Peter Bryce
Ethel Burr
Lim Eng Chee
Louis Chiappelone
Julius Cindrich
Charlotte E. Craig
Chas. S. Darling
Chas. F. Elvers
Jose Villalobos Franco
Mrs. Florence Foley
C. H. Fry
Walter Grula
S. Horino
P. E. Jewell
Wyllys F. Klotzbach
Dr. K. Koike
J. J. Kouba
K. G. Knight
Hiroma Kira
Stanton G. Long
Ladis A. Lisy
Alex M. Locke
L. H. Mottner
Louis R. Murray
D. O. Macko
George McMarlin
I. Nakatsukasa
Barclay Newman
Dr. B. J. Oschner
Dr. Pardoe
C. E. Peterson
G. A. Peake
Ida L. Pike
Rosendo M. Rangel
Alfred J. Rose
A. E. Rutenbeck
Kenneth B. Reynolds
G. G. Stortz
S. Smith
Ralph H. Stewart
K. Shimizu
T. K. Tsukane
Herbert Leslie Thompson
K. F. Trunk
Dr. Max Thorek
Alfred S. Upton
C. A. Welch
T. M. Waumsley
M. B. Walters
Chas. A. Welch



FIRST AWARD
September Competition

JULIUS ASCHAUER
Vienna, Austria

G. A. PEAKE
Portland, Oregon
Second Award

DR. MAX THOREK
Chicago, Illinois
Third Award

T. K. TSUKANE
San Francisco
Fourth Award

LIM ENG CHEE
Semarang, Java
Fifth Award

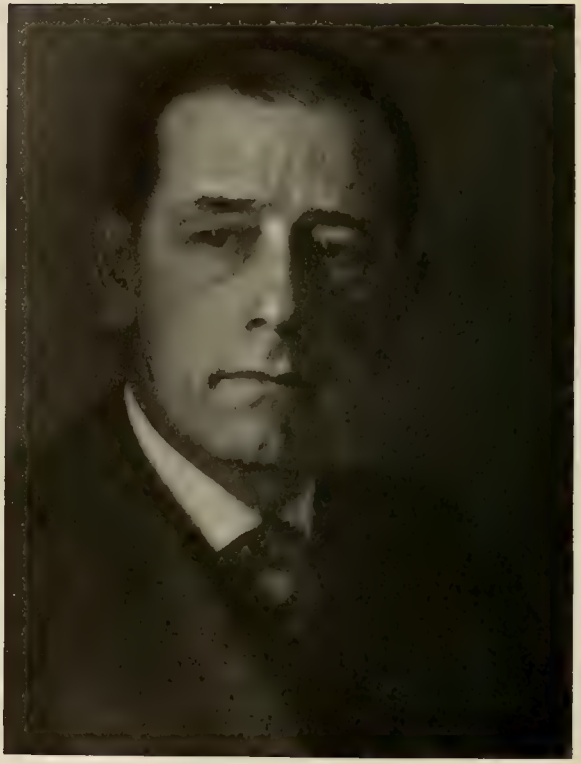
September Competition

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

FOUNDED MAY 1900

VOL. XXXII San Francisco, California, September, 1925 No. 9



CLARENCE H. WHITE
From Portrait by Miss Salome Marckwardt

AN APPRECIATION

It is not granted to many men, in power and personality, to sway their fellows over so large a land as ours toward higher ideals and greater achievement. Clarence H. White took up the torch of Photographic Pictorialism and carried it bravely into unexplored places.

That his labors were mostly eleemosynary is proven by the fact of their recompense having been so inadequate. Money in itself meant little to him, excellence everything.

He is dead. The world of Art has lost a noble citizen: The enthusiastic amateur will miss a mentor and a standard bearer. Photographic artists will mourn the absence of a leader. His work remains. The good that he has done endures. The friendships he has made outlive him. These are the inscribed eulogiums on the monument which is Fame. S. B.

Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

THE NEW OFFICERS

James H. Brakebill, Knoxville, Tennessee, President; John R. Snow, Mankato, Minnesota, First Vice-President; Charles Aylett, Toronto, Canada, Second Vice-President; Alva Townsend, Lincoln, Nebraska, Treasurer; Philip R. Filmer, Detroit, Michigan, Chairman Commercial Section; Laurence B. Morton, San Francisco, California, Vice-Chairman of Commercial Section; James E. Reedy, Minneapolis, Minnesota, Chairman Manufacturers' Bureau; D. L. Bulkley, Columbus, Ohio, Secretary Manufacturers' Bureau.

REPORT OF THE CONVENTION

We have a panoramic view of all the good looking photographers who attended the National at Cleveland, Ohio, but are saving it to appear with Mr. Blumann's report of the doings there. The Editor is still in the East but will be at his desk in time for the October issue. So you may look for a full report as this is the first National Convention he has been privileged to attend, and his views will have the freshness of a new experience.

News Release Direct From the P. A. of A. Summer School, Winona Lake, Indiana

Here we are—right in the midst of a perfect bee-hive of photographic industry, with enthusiasm rampant and every student eager to get down to serious execution of the work in hand and determined to develop the maximum Progress possible within the next four weeks.

What seemed like an average class two weeks ago, has grown to be a very good sized one, what with the registrations secured at the Cleveland Convention and those who wired reservations in at the last minute. As a consequence, the total has reached the 85 mark which, when divided into the six classes, gives each a comfortable number of from thirteen to fifteen in each. Class No. 1 is composed entirely of former students and has fifteen members in its enrollment, who, needless to say, have appreciated the benefits derived from their former studies and are out for further advancement under Director Towles.

While the official opening was scheduled for August 3rd, many enrollments were completed on Sunday, the 2nd, and a first negative made for use on Monday. In this way, the first class could move along and clear the Camera Rooms for those who arrived on Monday.

The School was very fortunate in having Mr. Pirie MacDonald, of New York, one of the Trustees of the Summer School, here for the first two days and fairly drank in his Inspirational Talk given at 3:00 o'clock Monday afternoon. No comment is necessary regarding Mr. MacDonald's ability to "put across" any specific message he may wish to convey and in this case, he proved no exception. The embryonic, receptive attitude of the student body was just right to listen to his remarks on the importance of Photography as a Vocation in the Business World, the proper mental attitude that should be acquired in dealing with one's fellow men and the spirit of co-operation that should be developed among and within the Profession. Pertinent among his remarks was his reference to the almost unlimited field which lies before the Photographer. In many branches of business, a proprietor may go through year after year and only come in contact with

a limited number of people. The photographer, on the other hand, has them ALL for his patrons and sooner or later must meet each personally, must mold each temperament so as to bring out its finer characteristics and be able to accomplish this with people in all ranks of life.

The recreational facilities of Winona Lake are not being slighted in the least. Golf, swimming, tennis and baseball teams are already organized and are being boosted along by the willing assistance of Mr. Collison, Director of Athletics, of the Winona Assembly. Everything possible in the way of equipment is being pressed into the service of the students by Mr. Collison, so we are sure of having a good time, after hours. We are going to have a blood-thirsty ball game later on when the "Plate-holders" meet the "Spotters." Each has a full complement of players at this writing, so further applicants must undergo a tryout to oust someone from a position. Can't imagine what grudge they are trying to work out on the Secretary by threatening to make him Umpire, but we just know, we are going to have important business in Timbuctoo when that assignment is considered.

For some reason, the fishermen are holding back on their stories, probably waiting for the other fellow to spring his yarn so they can go one better, but we will give official announcement of anything caught over six inches in longitudinal dimensions.

The ladies are taking up swimming and tennis with their usual gusto. Hiking is also finding favor with many.

Hurried Last Minute Stuff

Returning at the last hour in which this issue goes to press, it is impossible to tell even the most casual things of what was heard, seen, and done at the big convention in Cleveland. It was a great gathering and a successful affair from any point of view. Dealers and members affirm that they are more than gratified.

After leaving the convention city I had the doubtful pleasure of a rather extensive trip. Travel has few charms to an old codger who likes his slippers and his own bed when night comes, and a shelf in a smelly sleeper, curtained in is not the airiest place in the world especially in midsummer. The weather was propitious and at no time did the thermometer rise above 90—which, by the way, is plenty hot in the East.

Looking back my first convention impresses me most favorably and the friends made, the courtesies shown me, and the distinctions put upon me have left a sweet taste that shall last. My heartfelt gratitude goes forward to President Manahan, to the new President Brakebill, to Harris of Washington, and to Secretary Campbell and Mrs. Campbell who did their utmost to project me into the midst of men, affairs, and things, when I might otherwise have felt myself a stranger.

Fellow Editor Chambers and Mrs. Chambers, who had their stand right beside that of Camera Craft, most generously helped to make me feel at home. There was not a hint of rivalry and every indication of a bigger, broader feeling of collaboration.

The weather was fine, the heat conspicuous by its absence, and it rained only one day, enough to compel us to buy an umbrella which we promptly lost and didn't need thereafter.

The hotel handled the large crowd wonderfully. Our heartfelt commendation to the Winton.

The program was worth while and the speakers and demonstrators fulfilled every expectation. The special booth service was a decided success.

The Camera Craft Daily Extra created considerable interest and we are led to believe met with approval. The demand for back numbers and complete sets exhausted the supply by mid-afternoon each day of issue. As haste was essential and we were in a strange city it was impossible to reprint. This is intended as our apology to those who asked for complete sets and had to be refused.

After leaving Cleveland I made Pittsburgh, New York, Newark, Buffalo, Rochester, Binghamton, and Boston, and my thanks are hereby conveyed to the friends who put themselves out to greet and tender me their hospitality. I wish time has permitted me to avail myself of that kindness.

Pacific International Photographers' Association

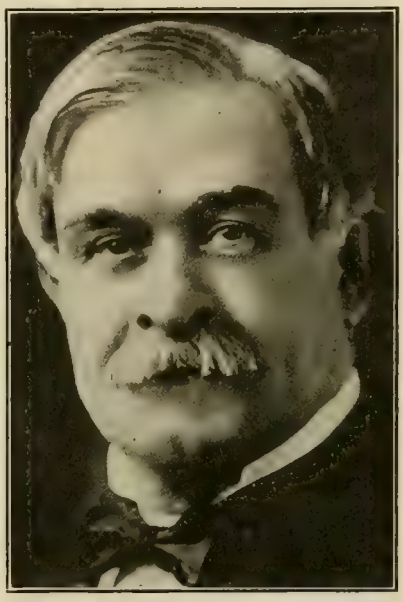
Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

To Our Convention

The month has arrived and the event is upon us. Our hand is extended to you all and the welcome in its palm lies warm, ready, and sincere for you.

President Evans and Convention Manager Morton have surely been busy these last few days ironing out the many details of that big Convention.

S. R. Campbell, Jr., Secretary of the Photographers' Association of America, has wired us that a large collection of prints from the National Exhibit are on their way and over forty prints have already arrived from foreign countries—these together with those from the Coast will make our International Exhibit of Photographs worth the trip to you. As E. J. McCullagh says—"Comparison is the only way you can see mistakes of your own and others.



Dr. James L. Gordon, San Francisco, Calif.

An Especial Attraction

On September third the Reverend Doctor James L. Gordon will give an inspirational address to those gathered in convention. Doctor Gordon has the distinction of having made true Godliness so popular that his church has successfully competed and won against the houses of the publican. His eloquence carries the listener to undreamed of heights without ever outraging the most logical sense. Of him it may be said that whatever he says, it is not so much what he says as the way he says it, if it weren't for the fact that it doesn't matter how he says it when one considers the value of what he says. We all look forward to that address.

SAN FRANCISCO CONVENTION
September 2-3-4-5, 1925
At the Fairmont Hotel

John J. Cuddy of San Francisco, will talk on "Advertising and Its Possibilities for the Photographic Profession." Mr. Cuddy is head of the Advertising Department of the Standard Oil Company besides being past president of the San Francisco Ad Club. He is a man who thinks deeply and who is able to impart his thoughts to others. There are some connections between this talk and a plan for co-operative advertising so do not miss it. You will profit in many ways, tangibly and mentally, we are certain.

John J. Cuddy of San Francisco, Calif.

Paul Burgess of Waterloo, Iowa

For the Photo Finishers, Paul Burgess of Waterloo, Iowa, is coming directly from the National. He is President of the Photo Finishers' Association of America and comes with a real message.

There is much enthusiasm all up and down the Coast, tickets are being bought, automobiles are being oiled, greased and made ready for the trip.

Then there is Dr. Jau Don Ball, the well known Pyschologist of San Francisco. He will have much meat to feed you. We all more or less try to use pyschology in our every day life and here is an opportunity for you to get first hand information as to how to use it in your studio. If Dr. Ball should send you a letter that he would give you three-quarters of an hour's interview, you would put everything else aside and come, wouldn't you? Here is where you have it handed to you almost on a silver platter. Be sure you accept it and make use of the information he gives to you.

Dr. Jau Don Ball of San Francisco, Calif.

Photo Finishers' Association of America

Paul Burgess, President. F. W. Barta, Treasurer.
T. R. Phillips, Secretary, Washington, Iowa.

Important Ruling on Canadian Sales Tax

Canadian photo finishers who deliver their work through druggists and others who act as agents, will welcome the recent ruling obtained from the Minister of Customs by the Regina Photo Supply Company, in which such finishers are no longer required to take out a sales tax license or pay sales tax on photo finishing so delivered. The ruling reads as follows:

"The deputy minister is of the opinion that, from the information given, the sales made through drug stores and others, constitute a sale direct to the customer and that it follows, therefore, that the firm should be classified as retailers and should not be required to take out a sales tax license. In the circumstances, the firm should not be called upon to pay any sales tax and furthermore, the license now held by them should be cancelled."

It is our understanding that this tax amounted to about 5 per cent either of the retail or net sale price and that all photo finishers handling deliveries through agencies and large enough to come under the observation of the customs authorities have been made to pay this tax. Through this ruling the Regina Photo Supply Company alone has saved $1,009.95, which amount it has held back awaiting a ruling on arguments put to the customs department.

Respect

Which man in your town is the most respected? The one who accumulates a fair amount of this world's goods by charging what his work is worth, or the man who sells a good article for less than it is worth and has nothing. The buying public takes advantage of the latter but really has no respect for him. Make a quick analysis of the business men of your city and then try and place yourself in line with them, either up or down the scale of respectability—not as you figure it, but as others see you.—Development.

Are You a Good Business Man???

All over the country we find photo finishers using almost the same amount of time to develop a film, same chemicals, same paper, same formulas, same basic costs, same fundamental business conditions applying, but what a vast difference in prices received for their product. Even in the same town you can often find one finisher getting a reasonable return for his investment and labor, and another cutting prices to beat the band. One finisher paying his bills and the other borrowing at the bank (if he can get credit at all) in order to meet his payroll.

What is the trouble anyway?

Really when it comes down to brass tacks, there are only two reasons why one photo finisher cannot get as good a price as any other photo finisher. Many finishers are getting better prices than we recommend. If you are not getting at least as much for your work as your association recommends, it is due to one, or both of two reasons:

1st—Your work is not as good as other finishers.

2nd—You are not as good a business man.

Which is it in your case?

If your work doesn't warrant a fair price, get busy and find out what is the trouble and get it up to standard. No use killing the business by turning out a pile of junk and disgusting your trade so they put their cameras on the shelf, and leave them there. If your work is all right, what is lacking in your own ability to do business on a business basis? Your competitors can tell you. Get them together and ask them. If none of you can answer the riddle, well—that's what you have Association officers for. And when you ask your competitor what's wrong with your business methods—tell him you won't lose your temper if he tells you the truth. Grin—even if it does hurt. There are only

two reasons for not getting the recommended prices. If there is another we want to know about it.

"Ah, but there is a third reason, a very good reason too. I can't raise on account of my competitor." This point is covered by the second reason — "You are not as good a business man as other finishers." If you were you would get out and see your competitor, find out why, smooth out the sore spots and each of you start to build up business by increasing the use of the camera in your community rather than trying to get all the business away from each other and steadily killing the interest and enthusiasm of your Kodak customers. Co-operation and common sense will do it. Get together and prove that you are as good business men as other finishers. Other lines of industry have done it and so can you. The answer to your troubles is "ORGANIZE". There are many, many things that have to be worked out in the photo finishing game and the only way it can be done in your community is for you yourself to get busy and line up with other finishers who are proving themselves every day to be better business men than you are. —E. M. REEDY.

YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINT ITALICS TITILLATETH YE SPHYNX WITH HYS QUILL

East Bay Commercial Photographers' Club

The movies of the second annual picnic held at Kilkare Woods was shown at W. W. Kelley's Studio, Oakland, California, on August 5th. Every one ate a good dinner early so that it would be quite settled before venturing to view themselves in this startling movie reel of themselves. Was it a success? We'll say it was! Leave it to the Oakland bunch to think up new and interesting things to do especially when it comes to annual picnics!

Every act, every forethought of those in charge, was for the pleasure of those attending. The weather was propitious, the location ideal, the attendance large, and to say "A Good Time Was Had By All" were to put the fact tritely and baldly. We shall look forward to the next outing and voice a general opinion when we say we hope the East Bay Commercial Photographers' Club Picnics may become a fixed institution.

The Social functions of trade organizations are not to be measured in dollars and cents but in bringing those in the same lines of endeavor together on a friendly basis. These affairs do much more than can be seen offhand to improve conditions and beget higher ideals in the daily chase after pelf. When humans meet for pleasure and find the human side in one another they are apt to become more trusting and trustful, and on that is built the foundation of better business. There is a large field for all and he who can make two blades of grass grow where but one grew before need not covet his neighbor's fodder. Thus pleasure helps to make fair play.

Respect is to be gotten by right action but self-respect comes only of right thinking and right living. What you really are is known to but God and yourself.

Our Sincere Sympathies

We speak for all in saying our sincere sympathies go out to Laurence B. Morton of San Francisco and Harold J. McCurry of Sacramento, each of whom lost his father on July 24th, 1925.

Howard Morton had a world wide reputation in the fine hand book binding craft and although he had retired some ten years ago, a host of his business and family friends came to his funeral to do him honor and to speak of the many times he had shown himself a man, well beloved and honorable.

Dr. J. M. McCurry was a dentist by profession and as a hobby modeled in clay. He won quite a reputation and appeared before many organizations to lecture on that art.

The lives of both these fathers have been and always will be an inspiration to those who knew and loved them. May it be given to us, all to live fully, honorably and lovingly, as they did.

Ideals are not just dreams. True, they are not tangible in themselves but the pattern to which beautiful things may be shaped.

Holly Todd

She's a jolly soul who brings sunshine with her presence, and she can make portraits as all who saw the page of Camera Craft's staff affirm. The many who know and love Holly Todd do not all of them know Jack Todd as well for he is inclined to sit in the background and let his better half take the glory. Jack is there, however. We can tell the world he is a good fellow.

Half of the joy of having is in the getting. The hunter finds no sport in stalking dead game.

Bathtubs and Things

The famous Bathtub Comedy is history. It will be repeated at the September Convention at the Fairmont and perhaps the tub may be allowed to remain shallow at that time. The audience complained they couldn't see the water splash. Those back of the stage who kept mopping up the leakage say there was altogether too much real water.

The same clever performers will take part. Kathleen Dougan will let her head stick above the sides of the tub wherewhile she speaks her clever lines cleverly: Lois Bestler will be the impatient sister who faints with such eclat: And Ralph Young will be the ardorous young literateur who keeps the plot in midair.

The tub which plays so important a role will once more be furnished through the courtesy of Crane and Company. It has been talked to and promises not to leak next time—the tub not Crane and Company.

"He who can, does; He who cannot, teaches."
—Bernard Shaw.

"A critic is a lame duck who can't run but who flings his crutch at those who pass him on the road to success."—The Paper Book.

Brother Swadley Struts

That few months old boy (Have you a little fairy in your home?) is giving friend Swadley a deal of pride. He vows the youngster is ready to walk. This may or may not be true but we advise, from a multiple and ripe experience that it is best to take the baby out of Swadleying clothes before permitting him to peregrinate. At the reported rate of progress we shall see Junior with an 8 by 10 view box and a twelve foot tripod doing business to beat the band in a year or two. Thus doth the competition grow.

It takes three dimensions to make a solid: Front, Top, and Substance.

Jack Todd

To be thrown from a moving street car is no joke and only the good nature of such a sterling fellow as Jack is could maintain a cheerful exterior with the pain resulting. A quick recovery, Jack.

A Photographic Digest

Edited by H. D'Arcy Power, M. D.

Light in Relation to Pictorialism

Mr. J. C. Dollman, the well-known painter, gave a most interesting lecture to the Royal Photographic Society of London, under the caption of "Light". Starting with the statement: "I suppose there are no words in the history of the world so immense in their simplicity and portent as those four words from Genesis, 'Let there be light'. Whether this, and the whole Creation, was the act of Omnipotence, or whether, as the wise tell us, it was the result of stupendous natural forces, is, of course, an open question. But with all due deference to the wise, one cannot help thinking that their hand would be greatly strengthened if they were able to impart to us from whom, or from what, those stupendous natural forces proceeded . . . . The source of light is, of course, the great sun. We are apt, in a general way, to think of nothing else but the sun as the source of light. But over and above the direct rays of the sun upon the surface of the earth, the beauty of its pictures is to a very great extent dependent upon the reflection of those rays into the portions of the subject which are not illuminated by them. This is, perhaps, the most important element in the beauty of landscape. If we were to regard the direct rays of the sun as the full extent of illumination, eliminating reflection, we should find that the picture presented to us would be only a scene illuminated in a kaleidoscopic manner by patches of black and white or, rather, of dark and light."

He proceeded to show how the insufficiency of light amongst bodies capable of reflecting varying amounts of it, led to the production of a picture by the camera in which only the extremes of light and shade were represented. He said: "You as photographers know what this means. You know perfectly well that the inadequate expression of the value of these subordinate and reflected lights means what, in your art, you call under-exposure. Under-exposure is the veil upon fine art in photography. Want of appreciation of the refinement and beauty developed by these reflected lights is a great drawback in painting also, and it signifies what is known as impressionism. I can only speak from my standpoint as a man trained in reverence for the mighty men who have practised in my profession in the past, and whose works show the most absolute appreciation of refinement and beauty of detail, though duly subjugated to the main issues. And when I see an under-exposed photograph, or an impressionistic picture, the beauty of those things appeals to me only up to a certain point, and that is to the point of decoration. As such I am happy to concede whatever it is honest to concede to them. But the greatest art to me means the successful encountering of real difficulties. Of course, the trend of art at the present day is very much in the direction simply of decorative work, and very beautiful a great deal of it is. But beautiful as decorative art is, it is restricted in its application to a great extent to mural decoration, and to certain illustrations for bookwork, public placards, and so forth. As a demonstration of Nature it of course falls short, and those of us who admire the representations of nature will always feel, in the case of decorative work, that there are great blanks which require to be supplied if that decorative art is to be presented to us as the alpha and omega of the subject.

"For instance, it is greatly to be deplored, beautiful as is much of the decorative art which is being practised at the present time, that it has to ignore the essential elements of light and shade. Light and shade have always been the appealing things to people in our professions from the time when there were any people at all who thought it worth while to give attention to these matters, and very im-

portant elements they are. I suppose that light and shade in pictorial art has held the public esteem more than any other quality, perhaps even more than the exhibition of human sentiment or character. But the trend of Art today is to ignore these things, not to admit that light and shade is a serious matter, and to regard it as a thing not worthy of serious attention. This is a very great pity."

Mr. Dollman then went on to enlarge the art tendencies of today in all their various departments, in words I am sorry there is not sufficient space to reproduce here, the sum and substance of which, however, was that the human mind seeks change, even from the most beautiful of things to those which are not even beautiful, but hideous, and that the history of the world has shown these periods of darkness, which only enhance the brilliancy of the movement that springs up in reaction to them. Such dark periods he calls "the world's medicine". Referring to music, for example, he says: "Take the sister art of music. Immense pains have been taken to erect beautiful temples for the exposition of this art. Under a roof which a generation ago thousands of people gathered to listen to masterpieces of song and instrumental music, we find the arena now handed over to the prize-fighter. All this shows to what an extent humanity can sicken with plethora. It can be 'fed up' until its appreciation is glutted and it is no longer capable of appreciating the quality of that which it is absorbing. It requires other generations to go from that standpoint and appreciate any further. We have seen this exemplified over and over again. True progress is only advanced step by step, and the man who has carried it forward by one step finds it impossible to take another. It is granted to man to see, in his generation, only for a certain distance. It is not he but the next man who will stand upon the former's achievement and carry it further, perhaps.

"This is a digression. But in the question of lighting, as in others, those concerned have shown for some considerable time that they desire change. Here in Art, as in other directions, the world is sick and ailing, and it has not appetite to relish anything but its medicine. When it has had that medicine it may be capable of appreciating other things. Please do not think me pessimistic or drawing too dark a picture of the condition of things at the present time, but I believe that we are suffering from very serious reaction. It is not until the capacity for truth, simplicity and beauty have been redeveloped that we shall regain anything like our old legacy from the great past.

"Now, amongst the effects of present-day lighting, both in painting and photography, is a tendency towards slightness and impressionism. We see, for instance, in the picture-galleries, in certain books, and on the boardings, pictures which consist of spots of intelligence — such as a head, a collar, a cuff, a pair of white spats —on a simple or dark ground. It is a kind of switchback art, and you have to supply the connecting links from your own mentality. This art is considered extremely clever, and I think it has to a large extent been developed by two causes. I am addressing a photographic audience, and I am a painter, and speaking without any personal feeling whatever. But I believe that this acceptation of a sketchy and suggestive advertisement, or book illustration, or picture, in which the leading lights alone, or leading notes, have been registered, has to a very great extent been developed by the enormous amount of amateur snapshot work in photography. The snapshot is done without intelligence—a rabbit could do it—and is passed on to the man who 'does the rest'. There has been such a flood of this photographic snapshot work—every child has a camera —and it has produced such an estimate of what constitutes a picture that, after the several years which have elapsed since it was started, there has been time for people to accept this as a kind of standard of things."

He also points out that among the factors tending to this lack of appreciation of the nuances of nature, the prevalence of rapid transit by express trains and motor cars, which only permit the appreciation of the extremes of a landscape, is also a destructive factor, and in Mr. Dollman's final argument he gives an example with which I will conclude this epitome:

"Let us suppose we are on the towing-path of a river. Some few yards away out in the stream there is a rowing skiff moored to a white buoy with a mooring cord, and against the side of the skiff is a small bank of rushes and river growth. The mooring cord is quite tight except for occasional sags when the light wind, which is slightly rocking the skiff, causes a slacking of the rope, and drops of water fall from it into the stream below, making rings and bubbles where they fall. The surface of the water is an aluminum grey, for there is a big grey cloud overhead, but in the distance, over the opposite bank, there is a long stretch of bright silvery light, which is the predominant note in the picture. The bank of rushes between the boat and ourselves has streaks of grey reflected light from the cloud above, and from the buoy to which the boat is moored there are spiral streaks of corrugated water, diverging from the center or apex, which is based on the buoy, on either side, facing the opening of the cloud of bright silver light beyond, which defines them with a strong and vividly sharp light, like mercury.

"The sun has come. The cloud has been blown away by the light breeze. The surface of the water is no longer aluminum grey. The diverging streaks of disturbed water from the buoy are no longer like streaks of mercury. The boat itself is no longer umber in color, and its reflection—not shadowy, mind—is no longer umber either. On the contrary, the presence of the sun has lifted the whole thing into a scheme many octaves higher. The surface of the water is now a brilliant and glittering sheet, only secondary in tone to the diverging lines of spiral water which are thrown off by the buoy, and are now like molten metal under the direct rays of the sun. The boat itself, instead of being umber in color, is a strong brilliant orange, and its reflection in the water is now destroyed as a reflection. It simply takes the form of a reflection shown in the water, access to which by the light is obstructed by the body of the boat and, lit up by the sunlit water beyond, is the most beautiful bottle green. The reflected light upon the group of bulrushes in front is no longer a series of streaks of grey, but is only to be observed here and there—sparkling and glittering light—and the copper rivets on the bends appear red hot.

"The sun has gone — and so has our picture.

"We will suppose that a painter and a photographer have been looking at this. The photographer has taken a plate of it, the painter has made notes of it. They go home and produce results. Interestingly enough, both men have decided that the very dominant detail of the diverging lines of reflected light breaking from the buoy, on either side of the boat, spoil the subject. Neither of them reproduces this detail. The photographer works upon his negative, and the painter in making his sketch is very successful in registering the reflected light and reproducing the color—the cadmium, the orange color — of the polished cedar boat. But they are neither of them satisfied with the result. They do not know what is the matter. The fact is, they have excluded the index to the entire picture—that is to say, those diverging lines of phosphorescent light, or, rather, the lines of light, like molten metal, which are thrown off from the buoy, and are all explanatory of the entire subject. To take one's courage in both hands and introduce these brilliant diverging lines of light is an absolute necessity. They explain what the violet reflection or color on the sides of the boat, and the reduction of the gleaming surface of the water, as a whole, to a secondary tone may mean, and the subjection of the distant gleam in the sky also. This last no longer tells us the principal light. It is slain by the note of the superior strength of light which has been introduced in the immediate foreground, and which is the direct reflection of the dominant light of the sun overhead. That is the key and meaning of the whole of the picture and without that, the picture is not to be understood, and looks to be without interest. But once containing this key, it is thoroughly understandable, and the very strong light introduced obtrudes not at all, because it is right, and takes its place comfortably and naturally without challenge in the order of things."

The Amateur and His Troubles

Conducted by Sigismund Blumann

How to Systemize and Simplify Bromide Print Making

By P. B. Prior

Beginners are frequently told to make a series of trial strip exposures and develop them together until development appears to cease (which by the way, sounds a bit Irish—like seeing something disappear). In practice this advice usually results in the beginner concentrating on an over-exposed strip and trying to make the best of it by under-exposure. Some experts entirely disapprove of this plan and give reasons.

We all know that the more exposed parts of a print on development come out darker but within certain limits. To get the maximum blackness of the paper a certain minimum exposure is essential. Less exposure only yields greyness and more exposure adds no more blackness. Similarly for full blackness a certain minimum development is needed. Very little less development requires very much more exposure to get a passable deepest dark.

(a) The minimum development is that which will just give the maximum black.

(b) The maximum development is that which just falls short of yielding fog. Now between these most important limits we can increase exposure and reduce exposure or vice versa, and yet get similar (but not identical) results, that is, exposure and development vary inversely, or their product is a constant. Thus from a sheet of paper we could cut a piece 12 by 1 inches, another 6 by 2 inches, another 4 by 3, and so on. In all three the area is the same (as we could verify by weighing), but their dimensions (that is, length and breadth) vary "inversely." Hence, if we know one of the factors (exposure or development) we can calculate the other. Now it is known that using the very great bromide favorite, namely, Kodak Amidol Formula and a Watkins Time Factor of 12 —we get results that cannot be beaten. If, then, we make a series of trial exposures and then develop all together with the just named Kodak Amidol for a time factor of 12, we shall feel that we are giving the correct development and consequently the correct exposure will be indicated by the best print strip.

Perhaps it may be useful to tell the beginners what this means: First, we carefully note the exact time which elapses between pouring on the developer and the first just visible sign of an image on the paper, say, 9 seconds by way of example. Then if we were using a time factor of 12, we should multiply the "time of appearance," that is, 9, by the time factor of, namely, 12, getting 108 as the total time of development, counting from the pouring on the developer.

Water 10 oz., Soda sulphite (crystals) ½ oz., Potassium bromide 10 per cent solution 10 drops of minims (which is equivalent to one grain of bromide), Amidol 30 grains—this last to be added just before the developer is to be used, as solutions of Amidol do not keep at all well.

The Cheapest, Simplest Sensitizer Yet

Soak any fairly pure and tough paper, a good writing paper will do, in a 10 per cent solution of Bichromate of Potassium and dry it in a warm place and a dark one overnight. Then print it by daylight till the image shows in a reddish color and wash by very weak light till whites are absolutely clear. Then develop in the following solution which should be made several hours before using as it improves with seasoning:

Mercuric Nitrate	80 grains
Potassium Bichromate	20 grains
Water	1 ounce

This will give a beautiful shade of red. Should you desire a brown merely tone the developed image in 60 minims of Ammonia to the ounce of water. Ambitious workers may further proceed to gold tone in any reliable gold-toning formula, such as is given for P. O. P. in which case they may enjoy a rich purple print.

Club News and Notes

Club Secretaries and Others will oblige by sending us reports for this Department

FORTHCOMING EXHIBITIONS, 1925

September 14th to October 24th—Royal Photographic Society. Latest date for entries, August 14th. Particulars from the Secretary, Exhibition Department, Royal Photographic Society, 35, Russell Square, London, W. C. 1.

September 7th to 12th—New Westminster Salon. Address D. E. Mac Kenzie, Hart Block, New Westminster, B. C. Canada. Closing date August 20th.

September 12th to October 10th—London Salon of Photography. Closing date for entries, September 2nd. Address the Honorable Secretary, London Salon of Photography, 5A, Pall Mall East, London, S. W. 1, England.

November 1st to 30th—New Zealand and South Seas International Exhibition and Salon. Address The Secretary, N. Z. and S. S. Exhibition Co., 142 Rattray Street, Dunedin, N. Z. Closing date October 15th.

October 12th to 31st—Frederick and Nelson Sixth Annual Salon. Address Photographic Exhibition Bureau, Frederick and Nelson, Seattle, Washington. Closing date September 19th.

December 19th, 1925 to January 10th, 1926—Salon Italiano D'Arte Fotografica Internazionale. Address the Secretary, Via Cesare Battisti, 1, Turin, Italy. Closing date November 15th.

Pictorial Photographers of America

An unusual review of the Second International Salon from the pen of Karl Davis Robinson, Associate Editor of the Bulletin of the Art Center appeared in a recent issue of that publication. This contribution is in the nature of an analytical, statistical critique and is worthy of reprinting in full, did space permit. We shall have to content ourselves with extracts and choose from the opening paragraphs this striking truth most ably and courageously expressed.

"Being comparatively young, photography has not the tenacious background of traditional standards that govern other modes of pictorial expression. **Instead, a shifting flux of whim and fashion determines alike technique and expression—with constant tendencies somewhat obscured.**"

To which we say, Hear! Hear!

But when Mr. Robinson speaks of "The deplorable preponderance of Bromide and Chloride prints," he aims away from the mark. Photography being the matter under consideration, the pictorial aspect may be maintained without in any way sacrificing the main issue. Bromoil and kindred processes are not photography but mechanical processes of another sort. They are permissible as in fact is any other method of making a picture, but must not be given so important and potential a place as to exclude photography itself. Bromide and Chloride papers are photographic papers. Inking them up is part mechanical, part original handwork, and transferring the inked print is a more or less delicate but none the less simple printing operation.

It has been our contention that when photographers add so much of their own to a photograph as to make it a creation, they are to be judged as severely as any of the artists in handwrought pictures. We should measure the work of the best pictorialist against the best examples of the great artists. So we might compare a bromoil transfer with the finest example of photogravure done in the hundreds from a printing press. Our dear friend Goetz who has reduced Bromoil and its transfer to perfection may not be pleased when we assert that we could at a low cost and in a short time deliver to him

two or three hundred copies of his best, so nearly like as to satisfy him, but the fact is such.

What Clarence White and others accomplished with Bromide paper is not to be so easily overlooked. And we would call Mr. Robinson's attention to this little item, many of the platinum prints of John Paul Edwards that he admired as such were probably bromides.

Let none think we are discouraging the so-called Control Methods. By all means make pictures, real pictures with the camera only, with additions of handwork, by plastering over greasy inks, composites, or whatever. The picture is the thing. Prefer one picture to another as justice demand. Never belittle a picture because of the simplicity of its making. In fact keep to the fore the knowledge that there are "Feels," temperamental renderings that can be gotten better in one way than another, and that one way may chance to be a mere Bromide.

Painters are the worst critics of photography, albeit the best of pictures, because, the moment they leave consideration of paintings and attempt photographic criticism they become academic, analytic, set. The Cosmopolite should judge a painting, for instance, not by whether it be on canvas, or wood, or paper; not by whether it be in oil, acquerelles, or distemper; but by its inherent merits. The colors may be painted on, stippled on, or laid on with a thumbnail.

Dallas Camera Club

Texas may not be exploited as elaborately as some other parts of this country but those of us who happen to know of its College of Music in Waco, and its other educational centers will not be surprised to learn that in Dallas there functions nobly a Camera Club that is worthy of its affiliation with the Associated Clubs of America.

The July showing was a collection of prints by W. E. Dassonville made on his own paper, Charcoal Black. It was our privilege to see these pictures before they left for their first showing at Newark and can assure our readers the viewing must always be a liberal eduction.

The A. C. C. of A. is Taking Camera Club Census

The Associated Camera Clubs of America, 27 Franklin Street, Newark, N. J., have recently sent out a census card to all camera clubs and photographic societies of record in the United States. These cards when completed will constitute a census of the membership of all of the photographic organizations in America and will be kept up to date each year hereafter. Some very interesting facts will be available just as soon as all cards are in, such as the earliest date any camera club or society was organized, the largest club in respect to membership, the total number of clubs in the census and the total number of members in the photographic societies of this country, and perhaps other data not heretofore available.

The Associated Camera Clubs of America Nominating Committee has presented the following ticket for consideration and vote of its membership. President, Louis F. Bucher, of the Newark Camera Club. Mr. Bucher organized the Association in 1919 and was Secretary for the first few years and Vice-President during 1924 and 1925. Vice-President, E. H. Brown, of the Dallas Camera Club; Secretary, W. C. Mackintosh, of the California Camera Club. Mr. Mackintosh was for several years Secretary of that club and is experienced in that work. Treasurer, Harry W. Greene, of the Camera Club of Cincinnati. Mr. Greene is an accountant and therefore well qualified to handle this work. The members of the Board of Directors are Julius Cindrich of the Southern California Camera Club, who handled the Print Exchange for the Association so well the past year; H. G. Cleveland, Cleveland Photographic Society, George W. Harting, now President of the Pictorial Photographers of America; John H. Kiem, now President of the Orange Camera Club; E. Roy Monroe, of the Portland (Maine) Camera Club and Paul T. Tarnoski, Secretary of the Chicago Camera Club. Mr. Julius Cindrich will again assume charge of the Association Print Interchange. If there are any clubs that have not received a census card they should communicate with the President at 27 Franklin Street, Newark, N. J.

Notes and Comment

The Goerz Solar Compass

When Captain Raold Amundsen planned last year to cross the pole the reverse to the previous way, that is from Alaska to Spitzbergen, he decided that the magnetic compass was useless as an aid in aerial navigation in polar regions. His suggestion was that solar observations should supplement or entirely supercede the compass. This idea was developed by Goerz and Amundsen's enthusiastic commendation would seem to prove the instrument is standard and essential. The Solar Compass simplifies air navigation and should be part of the equipment of ships of the Shenandoah and Los Angeles type.

Film Standardizer to Help Make Better Pictures

Selection of movie films, camera plates, and printing papers suitable to the work in hand is to be aided by an instrument for the testing and standardizing of light sensitive emulsions developed by Raymond Davis, Chief of the Photographic Laboratory of the Bureau of Standards, of the Commerce Department, and known as a sensitometer.

The emulsions with which plates, films, and papers are coated vary considerably in speed and contrast, and in sensitiveness to light of different colors. All of these properties affect the use to which the product can be put. A fast plate or film is needed for recording swiftly moving objects, a contrasty plate for use on cloudy days, a soft plate in brilliant sunshine. Brilliantly colored objects are rendered best by a plate and color filter combination giving the same color sensitiveness as the eye, while in photographing distant mountains or making airplane maps a greater sensitiveness to red is needed.

The Davis sensitometer will permit the exact measurement of all these factors, and the setting up of standards for them. It is, in effect, an instrument for giving a precisely known set of exposures to a strip of the emulsion, and for making these exposures with a light of known intensity and color. The darkness of the exposed strips is measured by means of a photometer to obtain values for plotting curves of the densities. From these curves the speed and other characteristics are obtained.

A large disc having a multiple of different apertures cut in it forms the shutter which gives the graduated exposure. The opening is so shaped as to give a series of exposures varying by a constant ratio and forming on the plate a row of small rectangles, each a little darker than the one preceding it. The disc must be driven at constant speed, and for this purpose an electric motor is provided, having ingenious devices to make it run at constant speed and to keep it in step with a clock. There is an electric shutter, also, which is set to remain open during one revolution of the disc, so that a short continuous exposure can be given, although the disc has been running for some time and has reached constant speed conditions.

An electric light of carefully measured candlepower is used, together with a special light filter so that the color of light obtained is a good approximation of daylight throughout the spectral range. Other color screens can be placed in front of it to absorb any desired range of wave lengths, and give light of any desired color.

With the present variety of systems, where one maker lists his speeds H and D, another Wynne, and still another by both, the ratio being plainly wrong, this Davis Sensitometer or any other that will give us actual speed ratings is a consummation devoutly to be hoped for Perhaps it may lead manufacturers of sensitized materials to get together and decide them on a common standard.

The Burning Question of the Day

Doctor Max Thorek, head surgeon of the American Hospital of Chicago finds that photography can offer him such relaxation as enables him to perform his more than arduous duties with fresher intensity. He is one of many famous surgeons who turn to photography for their pleasure.

The picture reproduced herewith shows that not even the ultra serious duties of a surgeon can kill a native sense of humor. The good doctor has presented this to Camera Craft for exclusive publication, and we hereby acknowledge our gratitude. The title is a gem of fun in itself and adds to the humor.

FRIEND OR RELATIVE?
By Dr. Max Thorek

Roland J. Giroux House Organ

The third issue of this neat, clean little magazine came to hand promptly on the first and, as always, interested us greatly. To the amateur and professional who lives and works within the territory of the Giroux activities the business methods need no extolling. Others farther removed will do well to become acquainted, and no better way suggests itself than by writing for a copy of "Fotonotes."

A New Bausch and Lomb Lens

The new Bausch and Lomb Portrait lens which was first shown at the Cleveland convention and which will be exhibited at the San Francisco convention this September has many novel features and supplies a long felt need.

These lenses are mounted in an improved type of Inter-Lens Studio Shutter that will appeal to the profession. It will be furnished with a lens hood, substantially made and of correct design and size. The shutters are mounted on a 9″ x 9″ or 10″ x 10″ mahogany finished lens board, and provided with a ten foot length of heavy walled white rubber tubing and large white rubber bulb. The Lens, therefore, is complete in every detail, it being necessary simply for the photographer to place the lens immediately upon his camera when received.

This new Lens produces a quality of definition not as critically sharp as the Tessar now is, or as soft or diffused as the Plastigmat at full opening, but rather a happy medium between the two. These Lenses will be supplied in three focal lengths:

16″ e.f. Speed at full aperture..... .....F:4
19″ e.f. Speed at full aperture.....F:4
22″ e.f. Speed at full aperture.....F:5

Bass Book of Motion Picture Apparatus

We have just received a forty-eight page book from the Bass Camera Company, which is most interesting. It lists all makes and sizes of Motion Picture Apparatus and accessories. If you are interested in this branch of fascinating photography, write the Bass Camera Company, 109 North Dearborn Street, Chicago, Ill.

The Certonet Roll Film Camera

An entirely new camera is on the market with novel construction and conveniences to recommend it to the attention of our readers. Firstly, it is entirely of metal covered with a tough and beautiful leatherette which is less easily abraded or scratched than leather: Secondly, its film-spool holder may be entirely removed for reloading, thus overcoming the difficulties experienced in loading when cramped: Thirdly, one may purchase it with any of the well known standard anastigmats of proper focal length; and lastly it is reasonably priced.

A request to the American selling agent, Burleigh Brooks, 136 Liberty St., New York, will bring literature and cost sheet.

Aerial Photographs in Five Minutes Taken and Developed in Flight by New Eastman Process.

Of real significance to aerial photography were the tests made in Rochester recently of a new process by which aerial pictures may be developed in flight within five minutes after exposure. The tests were made by Lieut. George W. Goddard of the Army Air Service and Dr. S. M. Burka, government physicist. Actual photographs of various city buildings and streets were taken, developed, and dried, in five minutes.

This film has been developed by the Eastman Kodak Company in co-operation with the Army Air Service and, according to Dr. Burka, is the most far reaching development in aerial photography yet made.

A special film known as ana-positive is used and when developed presents a positive on one side and on the other a negative from which ordinary prints can be made.

The film base is permanently tinted a dark blue which transmits actinic light but to the eye is substantially opaque, so that when developed the image is negative by transmitted light and positive by reflected light. A special developing method or a bleaching process is used to give a whitish appearance to the positive image.

Three tubes for developing, fixing and washing are installed in front of the observer's seat. Over these and the camera is placed a light proof covering with two sleeves for the photographer's arms. These leave his hands free to make his exposures, and place the film successively in the three tubes. Drying is done in the air.

The value of this new achievement for war reconnoissance can readily be seen. Heretofore, aerial photographers, after making exposures, have been obliged to return to their landing place miles away and relay the undeveloped film to the nearest developing base. By the new method the finished pictures can be dropped at given points and the plane continue its reconnoissance.

For peace work such as forestry or surveying, often remote from any laboratory facilities, the new process gives opportunity to study detail and check photographic results on the spot.

Tests were also successfully made with a new reversible paper film, developed by the Eastman Kodak Company at the suggestion of the Army Air Service. This process yields an actual paper print and in the tests made finished pictures were dropped to the ground within seven minutes of taking.

The Eastman laboratories, under the direction of Dr. C. E. Kenneth Mees, suggested to the Army Air Service the development of the reversible film which in addition to a positive image makes possible any number of prints from the negative. The advantage of this the government experts quickly recognized and the tests just made have demonstrated its practicability.

McCabe Co.'s New Salesmanager

The J. W. McCabe Co., Inc., exclusive Mount Manufacturers of 91 Greene Street, New York City, announce that Leonard F. Kleinfeld, their former New England Representative, has been appointed Sales Manager and will look after their interests in the Middle West.

Mr. Wm. Wise has been appointed to succed Mr. Kleinfeld for the New England territory.

Having met Mr. Kleinfeld at the recent Cleveland Convention we are prepared to say the McCabe Company has chosen an able and likeable man to head its sales force.

The Autotype Company Limited

We are in receipt of a notice to the effect that this company has removed from its old quarters at 74 New Oxford Street, London, and is now established in more convenient premises in Albion House, 59 New Oxford Street. The new offices being directly opposite the former location visitors will find no difficulty in finding the Autotype headquarters. The works remain at West Ealing.

ol. XXXII No. 10 OCTOBER, 1925 Price 15 Cents

SAN FRANCISCO
PUBLIC LIBRARY

CAMERA CRAFT

THE LITTLE GYPSY FRANK REEVES

SAN FRANCISCO CALIFORNIA

PHOTOGRAPHIC PRODUCTS OF PERFECTION

"NOVABROM"

AN ALL PURPOSE BROMIDE PAPER

DISTINCTIVE IN CHARACTER & QUALITY
3 DEGREES OF CONTRAST; 5 SURFACES.

SINGLE AND DOUBLE WEIGHT
DESCRIPTIVE LITERATURE ON REQUEST

The GEVAERT Co.
423 West 55th Street

OF AMERICA Inc.
New York City.

Chicago Branch: GEORGE W. MACKNESS, *180 North Wabash Ave.*

OUR COMPETITION

has excited astounding interest and brought satisfying results.

THE PICTURES

were good considering that this is a new proposition to our readers

BUT

they are going to be better and better and more numerous when the winners get

THE PRIZES

and the amateur is going to get a new and delightful incentive for taking and making pictures.

Get your prints in before the 10th of the month.

Camera Craft Publishing Company

703 Market Street San Francisco, Calif.

IDA M. REED
Owner and Manager

EVELYN M. BLACKMAN
Secretary-Treasurer

CAMERA CRAFT

A Photographic Monthly

Entered at the Postoffice in San Francisco as Second-Class Matter
Copyrighted, 1925, by Camera Craft Publishing Co.

CONTENTS FOR OCTOBER 1925

Cover Picture: The Little Gypsy ..... Frank Reeves
Frontispiece: Where Sun and Shadow Blend ..... Samuel Adelstein
The Lure of Santa Barbara (Illustrated) ..... Samuel Adelstein 467
Bringing Treasures Back With Photographic Manipulations (Illustrated) Holly Todd 477
Trimming and Mounting of Stereoscopic Prints (Illustrated) H. D'Arcy Power, M. D. 481
Hyperion Diffusion Portrait Lens ..... J. R. Revolz 483
Making Photographs Into Dry Point Etchings (Illustrated) Charles H. Fitzpatrick 485
How I Learned To Improve My Films Through Experience ..... Percy B. Prior 489
The Comprehensive Hunter (Verse) ..... W. V. Hirsh 491
Our October Competition and First Award Picture 492
Second, Third, Fourth and Fifth Award Pictures 493
Editorial: Service Spells Success 494
Association News: The Cleveland Convention As I Saw It (Illustrated) ..... S. B. 495
Pacific International Photographers' Association ..... S. B. 498
The First Annual Convention (Illustrated).
Chit Chat 502
A Photographic Digest ..... Edited by H. D'Arcy Power, M. D. 504
Cream Tint Effects on Developing Papers.
The Amateur and His Troubles ..... Conducted by S. B. 507
Copying With a Small Camera. A Useful Box in the Dark Room.
How to Use Part of a Spool.
Club News and Notes 508
Notes and Comments 511
Our Book Shelves 514
International Photographers' Association 515

MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

Expirations—Subscriptions to Camera Craft are discontinued on date of expiration. Your wrapper address shows your expiration date. ¶**Renewing**—In renewing a subscription, do not fail to say that it is a renewal. ¶**New Address**—In notifying us of a change of address, give both the old and new address.

Subscription Price $1.50 **Canada, $1.75** **Foreign, $2.00**

Camera Craft Publishing Company, Claus Spreckels Building,
San Francisco, California

CONTAINS ASSOCIATION NEWS OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

FOREIGN AGENTS

Australia { Harrington, Ltd., Sydney
Australia { Kodak, Australasia, Ltd., Sydney
Brazil ..... Casa Stolze, Rua Direita, No. 14, Sao Paulo
China ..... Squires, Bingham & Co., Shanghai
Japan ..... K. Kimbel, Yokohama
Malta ..... Do Agius Catania, 41 Sda. Reale, Valletta
New Zealand ..... Richard Hill, Matlock House, Devonport, Auckland
Philippine Islands { Camera Supply Co., 110 Escolta
Philippine Islands { D. Denniston, 118 Escolta
Scotland ..... Robert Ballentine, 103½ St. Vincent St., Glasgow
South Africa ..... A. Goldie, P. O. Box 1594, Durban
Argentine, S. A. ..... Correo Fotografico, Maupi 231, Buenos Aires

OFFICIAL ORGAN, PACIFIC INTERNATIONAL PHOTOGRAPHERS' ASSOCIATION

Press of THE HANSEN CO., San Francisco

Our Ultrafine Enlargements

are pleasing and lasting delights.

Our experts know how to bring out all the fine qualities of your negatives. The best grades of papers are used and each picture is given individual attention. Would you like this expert attention given to your work?

COPYING—ENLARGING

Finishing for Amateurs
Attractive Rates

EVANS PHOTO CO.

714 Market St. San Francisco, Cal.

TWO INCH LENS BARGAIN

50 MM Bausch & Lomb Zeiss Tessar Lens F3.5 in Focusing mount. List price $40.00. **Special $22.50**

50 MM E. Krauss Zeiss Tessar Lens F3.5 in Barrel. List price $35.00. **Special $17.50.**

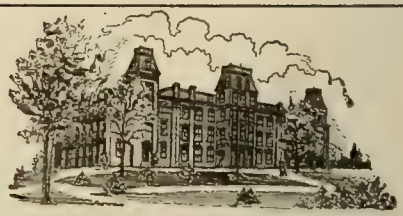
IPSCO REFLEX

Fitted with 1-C Zeiss Tessar Lens F4.5, including film pack adapter, 3 double plate holders, Graflex Roll Film Holder and carrying case. List price $225.00. **Special $160.00.**

SAN FRANCISCO CAMERA EXCHANGE

88 Third St., below Market San Francisco, Calif.

Out of Town Orders Given Special Attention



Ask your photographer of W. S. Lively and his Great Southern School of Photography. There is no calling open to ambitious young men and young women today that upon so small a capital offers such returns in money, rapid promotion, usefulness and personal satisfaction as does photography. The demand for graduates exceeds the supply.

Southern School of Photography

McMinnville, Tennessee

THE

British Journal of Photography

PUBLISHED EVERY FRIDAY

For 70 years the B. J., as its readers call it, has been read by professional and commercial photographers of all English-speaking countries. Its articles on the practical and business branches of portrait, commercial and press photography are the weekly counsel of thousands. If you get it for a while you will find out its value in your business.

The terms of subscription throughout the United States of America are $4.75 per annum post free. Send your subscription to the office of CAMERA CRAFT or apply to them for a specimen copy.

Trial three months' subscription $1.25

HENRY GREENWOOD & CO., Ltd., Publishers
24 Wellington Street London, England

For All Cameras

New York City

"Dear Mr. Harvey:
After trying practically every Exposure Meter in every part of the world, I finally stumbled on yours, and it works right and is the only one that always gives exact results. Thank you, Mr. Harvey. I only paid $2.00 for it and every time I look at my plates, I feel I owe you money. Sincerely, G. S."

YOUR DEALER OR
BURKE & JAMES,
Manufacturers
425 South Wabash Avenue
CHICAGO, ILL.

Steinheil

CASSAR f:3.5

Favorite of master photographers.

Combines even sharpness and remarkable depth of focus at full aperture.

B. HOPFEN & CO.
239 FOURTH AVE., NEW YORK CITY
Sole U. S. Agents

WHERE SUN AND SHADOW BLEND

SAMUEL ADELSTEIN
San Francisco, California

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXXII OCTOBER, 1925 No. 10

The Lure of Santa Barbara

By Samuel Adelstein

Illustrated by the Author

Knowing of my yearly stay, each summer, in Santa Barbara, and of my love for that place and its environs, the Editor requested some of the prints made in those vacationings for reproduction in Camera Craft. Having gotten these, he used guile to prevail upon me to add reading matter, saying, "We must have an article to which we may hook these pictures, and you've got to give it to us." The Editor is both persuasive and peremptory, so how could I resist? What follows be upon his head.

In the year 1542, eighty years before the landing of the Pilgrim Fathers from the Mayflower, Rodriquez Cabrillo visited the islands and mainland of what is now known as Santa Barbara County. It was in the month of October and the adventurer and his band must have marveled at the seemingly eternal summer as they found it there.

Today, Santa Barbara is the County Seat and business center of the county: A hustling city of 30,000 souls who work in comfort every day of the year without suffering from intolerable heat or blighting frost, with office buildings, banks, up-to-date stores, two enterprising newspapers, and a splendid Chamber of Commerce that actually functions as such, not to speak of Rotary, Kiwanis, Commercial, and other Clubs. Conferences and conventions select this location for more alluring reasons than propinquity. The never-ending call upon the hospitality of the citizens seems to make them happy. That quality is inherent and has become famous all over the land.

BENEATH HIS LADY'S WINDOW

SAMUEL ADELSTEIN

But it is of the beauty of Santa Barbara that I would tell you. After a lifetime spent in California I boldly assert it is the fairest spot in a wonderfully fair state. Situated in one of the most sheltered nooks of the coast, the shore line bends like an elbow toward the East: The southern exposure overlooks the warm waters of the Channel and the Santa Ynez Range on the north not only retains this warmth but excludes the chilling northerly winds. What might be uncomfortable summer heat is tempered by a relatively low humidity. In the winter the natural warmth of which I have spoken maintains a remarkable average or mean temperature for the year. So we find the residents of baked interior valleys of this state and from Arizona come in summer to find coolness and beauty, and multitudes from the frozen East in winter to enjoy warmth and beauty. Such a clean city is rare even in the West. A home town of the highest type with splendid schools and colleges, and model public institutions of every sort. It is really a residence city for the retired, for those of artistic Temperament and desires, and for the cultured who enjoy the environments of such an atmosphere as is found here. Of course, the tourist makes his first objective point the old Mission of Santa Barbara, considered the most perfect of that form of architecture and standing under a staring blue sky with bland, pensively smiling walls at the sightseer. Less obvious to the casual sojourner are the wonderful drives. The Mountain drive by way of the Riviera and on to the Montecito Hills. Down the Rincon along the rim of the Pacific Ocean, by way of Ventura to the Ojai Valley, and the unforgetable Channel drive, preferably at sunset when one may look up at the Mesa and see the lurid globe sink in an ensanguined sea.

Finest of all, to my mind, is the ride up the coast by way of Gaviota Pass to Santa Ynez Valley, returning over the Santa Ynez Mountains through the San Marcos Pass with a visit by the way at the old Santa Ynez Mission, all told about one hundred miles of beauty. There can be nothing to surpass the grandeur and inspirational effect of the outlook as one descends the southern slope—broad expanses of mountain and valley and placid ocean spreading out to infinity beyond.

Disciples of Isaak Walton may take long trips into the mountains for trout or do their fishing in the nearby surf. Smelt, mackerel, bonita and halibut respond to unbaited hooks with nothing but a polished spoon to catch the eye of the finny game.

The feverish tourist who makes sightseeing a sort of busy, bustling avocation see less than the more leisurely visitor. Montecito, a suburb adjoining Santa Barbara on the east, is a gem of purest ray serene that must be sought out to be found. Wonderful villas and estates are hidden from the eyes of the curious by high hedges, and the gateways flash warning signs "For guests only" at most of these places. Wealth combined with brains has performed miracles here.

A rich easterner who became enamored of Santa Barbara and its beauties, made a national showplace in the very heart of the city: Named—

A CORNER OF THE HACIENDA

SAMUEL ADELSTEIN

A PLACID NOOK
El Paseo

SAMUEL ADELSTEIN

El Paseo de la Guerra, and popularly called — Street in Spain. This enthusiast bought a number of buildings in the heart of town, demolished some, altered others, and erected new ones.

A beautiful estate resulted. The buildings surrounding the patio or court are occupied as specialty shops, antique stores, studios for painters and musicians, and dealers in the finer things. In the main building, to the east, is a large, separate patio known as the El Paseo Restaurant, where excellent meals and all sorts of Spanish and other delicious dishes are prepared and served. It is in this El Paseo that some of the best concerts are given. It is the meeting place of the fashionables of Santa Barbara. Quite a large proportion of the population of Santa Barbara is Spanish or of Spanish origin. Several of the prints accompanying this article were taken in and about El Paseo de la Guerra. "Beneath His Lady's Window," view through the arch of the City Hall and a picture showing Miss Delphine de la Guerra, (descendant of the original de la Guerra family after whom the Paseo is named) at the eastern end. This also shows a corner of the de la Guerra home. The gentleman on horseback in the picture, "Beneath His Lady's Window" (taken during last year's Old Spanish Days' fiesta) is the President of one of the largest banks in Santa Barbara and a descendant of one of the oldest Spanish families. The girl in the Spanish costume is a typical Santa Barbara Spanish beauty and was posed in the Mission Garden of the Arlington Hotel, one of the old landmarks of Santa Barbara, the general meeting place of the social activities of the town. Our quarters in the very comfortable Edgerly Court Apartments, overlooked the beautiful grounds and gardens of the Arlington with its wonderful display of Bouganvillas,

SENORITA DELPHINE DE LA GUERRA
IN THE PATIO

SAMUEL ADELSTEIN

SANTA YNEZ MOUNTAINS
From El Mirador Estate

SAMUEL ADELSTEIN

A GLIMPSE OF EL PASEO DE LA GUERRA
SAMUEL ADELSTEIN

RETROSPECTION IN THE GARDEN

SAMUEL ADELSTEIN

(which literally covered the tall trees,) Hibiscus and Poinsettas. During the warm summer nights we often heard the song of the mocking bird under our balcony. The architecture of Santa Barbara is rapidly becoming distinctly Spanish in flavor and style. The town is studded with bungalows, bungalow courts and houses laid out and built a'la Espagnole. On State Street (the main business street of the town) many of the owners and tenants have and are building Spanish architectural type fronts. Santa Barbara is becoming like a bit of old Spain, somewhat modernized.

My greatest pleasure was to spend the afternoon on the beach at the West Boulevard. During the season it is here that the great crowds throng all day. It was truly "Dolce Far Niente" here. The waves silently lap at one's feet as though on the shores of some calm lake instead of on the border of a great ocean. In front lies the Pacific Ocean with the Channel Islands in the distance. By a slight turn of one's head, one can see the long rows of Royal Palms bordering the Boulevard and in the background the Santa Ynez range of mountains. The afternoons are not long enough. The waters of Santa Barbara beach are particularly calm from the fact that Santa Rosa Island several miles from shore and about thirty miles long protects the shoreline from the great combers and dangerous under tow that is the source of danger on other California beach resorts. A case of a bather drowning is almost unknown in Santa Barbara, where little children go bathing with impunity.

If these descriptions have suggested an earthly paradise, my words have succeeded in doing one of God's gifts mere justice; if anything less has been conveyed to the reader it is because my command of language is not adequate. Santa Barbara is not only a wonderful place to take and make pictures, but it offers the blessing of being able to live in a picture land made of the best that Mediterranean shores, the South Sea Isles and every conceivable dream spot in the world can offer.

Since writing the foregoing Santa Barbara has suffered the most dire disaster. Such a catastrophe has come to her as tests the courage of even her brave and optimistic citizens. Endurance is being put to a test, for her buildings lie prone and the industries that thrived languish for the time. It will take sympathetic cooperation to again re-establish the community and the help of all beautyloving and patriotic Americans should be freely given toward speedily making a greater, more delightful Santa Barbara.

It is the duty of every citizen of the world to maintain the well being of his fellows: Of every community to help every other community to rise from catastrophes and grow stronger after calamities. So is this earth kept fair for all of us who live upon it. S. B.

Bringing Treasures Back With Photographic Manipulations

By Holly Todd

San Francisco, California

Illustrated by the Author

From a personal acquaintance with and a great admiration for Mrs. Todd, her abilities and kindness of soul, and as a friend of her equally able and lovable husband, Jack, I cannot refrain from adding these few lines to assure the reader that Holly Todd has not said half of what could be said because to do so might bring her self into prominence. Her achievements would make another article and should be done by another than herself.

S. B.

We come, stay awhile, and go on our way for eternity. Those dear to us sometimes go before or we may precede them and leave them to miss and mourn us. The memories we treasure stay, live and vivid, but as time goes on faces impressed on our memory grow dim and the portrait is the magic wand that revives the personal impression. That is why the photograph of mother, father, brother, sister, wife, or child are so very precious to survivors.

In every family there are such treasured heirlooms, Daguerreotype, Ambrotype, or old faded Albumen Print: Sometimes marked by handling, often almost obliterated beyond recognition by the influence of time and atmosphere, and not infrequently the one beloved face surrounded by a group of strangers to which no interest is attached.

It has been my great pleasure to have had hundreds of such relics brought to me for "Making Over" and doing that has become an important part of my business. It is a deeply interesting occupation for the human interest attached, the sentiments animating each and every one of the things so given me animate me most sympathetically in working out the finished picture as it goes to the patron.

FIGURE 1

Illustration one shows a badly scratched specimen of what was marketed some seventy-five years ago. It had evidently been wiped many a time to remove dust, and with frequent handling by however loving hands had almost been obliterated in certain patches. I was commissioned to revive this that a wedding present might be made of it. The blemishes were all carefully worked out, the spots filled in, and the final result is before you.

FIGURE 2

FIGURE 3

When a departed one has left no image of himself except as one of a group it becomes necessary to work out the surrounding parts. In the case of the order shown in figure two the children of the man objected to the hat and shirt sleeves so the one was removed and the other put on. It became necessary to give the subject hair and supply other deficiencies and this was accomplished by blocking out with the air-brush and by sketching in with the etching knife.

Figure three shows a very difficult proposition. The portrait is that of a dearly loved brother whose sister had only the bent, cracked and yellowed postal card grouped as shown. This was made into a portrait that pleased the lady immensely.

A Daguerreotype came to us from an old southern family who had the relic of ante-bellum days shown in illustration four. Two sisters who should never more on this earth sit for human photographer. Features were worked in with brush and pencil and the final print finished with air-brush. The result speaks for itself.

These old Daguerreotypes are a joy to me. They are so exquisitely soft and well lighted for all that the artists of those days worked sharp, and the problems they present are so intensely interesting. How all this is done could not be detailed in one article or one book. Each order presents its own problems and must be handled in its own way.

I make enlargements and work on them, enlarged negatives and etch, retouch, and air-brush them and then work again on the print from that, I use every device and medium in photography of which I know, and sometimes must resort to chemistry to eke out the desired result. Faded prints must be copied and developed for contrast and density, sometimes inten-

AN OLD DAGUERREOTYPE RECREATED

sified after that. Yellowed prints call for light filters of various sorts. Colored stains must be screened out with the proper color screen. Pencils, water-colors, oil paints, paste and scissors, all are tools of the trade in this specialized work.

As I write there comes to me a consciousness of having a mass of tools, items of equipment, collection of pencils, brushes, crayons, and what not, and a dread comes over me at the very idea of enumerating the lot for the reader's benefit. The heterogeneous mass might excite smiles but I assure you everything has its use and for all of their multiplicity occasions arise when it is necessary to eke out an effect with such improvised tools as the great need and ingenuity can devise. Perhaps if this element of continual novelty were not there the work might be less interesting. Be that as it may, each problem does somehow bring with it a solution and when the job is done satisfaction or disappointment lead to new and fresh effort on the next. There is no monotony in the occupation, of that be certain.

It is not easy, it is not cut-and-dried, it is not always profitable when the time and labor and skill are considered, but it is full of other rewards. It has an intense interest and gives the worker the joy of making others happy in a peculiarly human way. Life after all is not to be figured in dollars and cents.

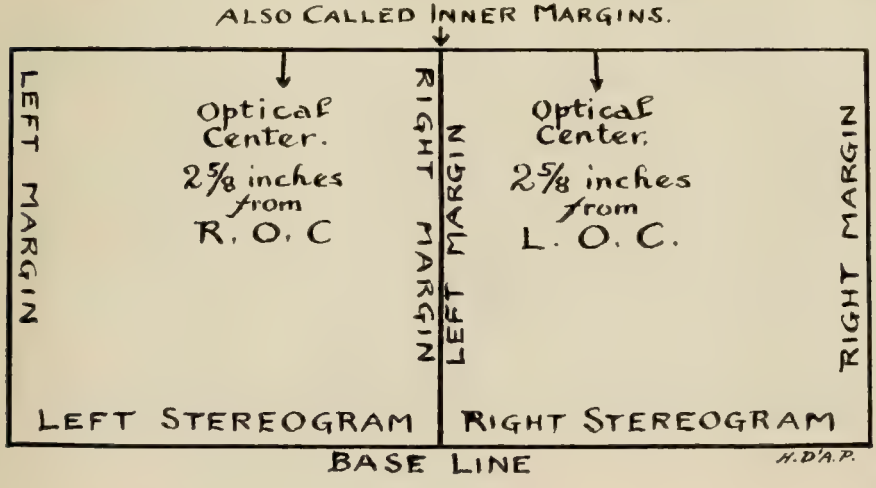
When a man "Artistic Soul" evaporates in flowing neckties and long hair and he runs short of industry he will soon find himself reduced to the real seediness that too often goes with Art. S. B.

Trimming and Mounting of Stereoscopic Prints

H. D'Arcy Power, M. D.

Illustrated by the Author

As the writer of the articles on stereoscopy in Camera Craft during the past two years, I naturally rejoice when a worker in this field of the skill of Mr. A. T. Mole illustrates its pages with the excellent examples shown in the July number of Camera Craft. The remarks I am about to make only refer to my fellow worker insofar as he may be one of many who maintain a stereoscopic tradition which I must protest is not based on "vital principles," but simply on usual practice. Stereoscopy is overloaded with directions of this kind. For example, we are told that the sine qua non is perfect detail. Yet, why? We have got beyond that in monocular photography, and I have in front of me a pinhole stereogram that is perfect in its natural rendering of a road scene with trees and houses. We are told that the two halves of a stereogram must contain the same elements (although the trimming usually advocated violates the ruling). And, again, why? Because, say the instructors, some people may fail to see the non-duplicated parts except as elements of confusion at the sides of the stereoscopic image. But one of the great advantages of a stereogram is that we can concentrate attention on any part of its field, exactly as we do in nature. What need is there, then, to go hunting its edges for an area of confusion. Many of us find no such confusion, but only a very desirable lateral extension of the visual field in which the outer limits have no more, and also no less stereoscopic effect than the periphery of our normal visual field. Again comes the statement that the two halves of a stereogram must be alike in tone. To this I must entirely demur.



It is often of the greatest value to print one-half for detail in the shadows, the other for the like in the high-lights. The power of the visual center to combine great differences of tone and color is astonishing, and the gain in reality equally so. Then, again, we have the hotch-potch of directions about trimming and separation of prints, with loose terms and no definition of the parts referred to. That I may not be subject to my own censure, let me indicate the accepted parts of a stereogram. (See diagram.) The object of most of the writers is to obtain the so-called "window effect"; that is to see the picture as though looking at it through an opening, and the stock direction has been to "cut off one-eighth to one-sixteenth from the R. border of the R. half of the stereogram, and the like amount from the L. border of the L. half of the stereogram. This is empirical, but at least plain sailing, but quite often our writers run into principles and then it may become quite otherwise. Mr. Mole says: "The prints must be trimmed with a little more of the subject, about one-sixteenth to one-eighth of an inch, appearing on the inner edge of the prints." I have asked four men here in the university, who certainly understand English and two of them photography, what that means, and they can't tell me. What subject? A stereogram may contain two or more. How are they to get on the inner edge of the prints, especially as the inner edge of one print is the opposite in contents to the inner edge of the other. Certainly in Mr. Mole's very delightful "Englishman's Home" the right and left domiciles are not shaking hands on the inner edges of their respective halves. The vital principle needs different stating. Some years ago the late Mr. Welborne Piper, who possessd a real grasp of the optics of stereoscopy, wrote a series of articles that are unfortunately out of print (Photo-notes about fifteen years ago) wherein he thus sums up the matter of trimming:

"If we trim so that the corresponding margins of the two prints have a greater separation than the two corresponding image points (that is identical spots on the two halves of the stereogram H. D. A. P.) then in the stereoscope that image will appear nearer to us than the margins, or the object will appear to stand out in front of the mount. If, however, we trim so that the margins are nearer together than any corresponding points in the images, then the whole subject will appear to be behind the mount." This rule involves the actual distance separation of the same points on the two halves of the stereogram, which normally is about that of the separation of our pupils, or two and five-eighths of an inch, and which is one of the elements affecting the apparent relations of objects to distance and foreground, but not the only one, for the size, position and brightness of the principal objects have also an influence. In order that I may not be solely critical, let me offer another way of stating the general rule:

To make the main objects recede from the picture surface, remove a portion of the RIGHT margain of the RIGHT HAND stereogram.

To make these objects come forward trim off a portion of the RIGHT margin of the LEFT HAND stereogram.

Examination of the mass of stereograms sold or exhibited will show that the great majority are trimmed for the "window effect." But why should they be? Do we usually look at nature through an opening? Most of my own work is with close-up subjects; the majority are better without any differential trimming, a good many need the main object advancing, in only a few cases do they need the reverse. The object of good stereoscopy should be to get the effect of things as we normally see them, but this excludes all fixed procedures, and, like everything else in art, the individual adaptation of means to an end.

Hyperion Diffusion Portrait Lens

By J. R. Revolz

The photographer should understand something about the optical principles of the diffusion type of lens in order to make the most of its capabilities and to fully appreciate its advantages, and also to understand its limitations, because everything in this world has its limitations in some way or other.

Now, it must be obvious that a diffusion or soft focus lens is not, in an optical sense, a perfectly corrected objective, otherwise it would give a sharp image like an anastigmat; therefore, we must consider how the diffusion is obtained. The most satisfactory method is by a slight under correction for spherical aberration because it is not advisable to disturb the other corrections, especially the chromatic correction, as we want to be sure that the image we see on the ground glass will be reproduced in

the negative, otherwise focusing would be uncertain. A slight under correction for spherical aberration gives us the result we want,—just enough diffusion to soften the definition without loss of form or detail. Photographers have different opinions about the amount of diffusion desirable; therefore, it is impossible to make a series of lenses in different sizes which will give just the precise effect at full aperture that will please everyone, and, of course, the effect desired will depend somewhat on the nature of the subject, size of the head and other factors, but this may be regulated very nicely by a little modification of the diaphragm opening, and in general we think that with experience in using this type of lens and by learning the technique of suitable lighting, both in direction and volume, the photographer will find that it will become quite easy to use the Hyperion Diffusion Portrait Lens F:4 at full aperture for the most of his work. It is unfair, of course, to judge a lens of this kind without proper knowledge of the way to handle it and a trial exposure or two is not by any means a conclusive test; in fact, this statement applies to the perfunctory trials given all kinds of lenses which seldom bring out their real optical qualities.

It is well to make a number of negatives of the same subject with different diaphragm openings and changes of lighting, and the variation in effects will be surprising, proving how inconclusive one or two exposures may be. Even a change in exposure will make quite a difference, and you know how many different kinds of prints may be obtained from one negative.

Start in with the idea that the lens is alright and discard the mistaken notion that the lens has got to do it all, or that you need a lens with a special correction. There is no such thing, as the optician can only achieve a certain result and it depends upon the photographer himself to use the lens to the best advantage to produce the result in the negative he desires to attain. The lens is his most reliable aid because its qualities are permanent, while the lighting and other factors are inconstant, or open to variation and modification so that he must use his judgment in their control.

You may be sure that what the lens sees it will reproduce in the negative, so don't blame the lens if the light is too strong, too weak and misdirected, or something else is wrong for which the lens is not responsible.

The advantage of this objective is easily demonstrated by taking three or four pictures of the same subject at full aperture and with different size stops until a sharp image is secured. The pictures taken at full aperture will be soft and pleasing, free from skin blemishes and need but very little retouching, while the sharp pictures will show up every wrinkle, wart, line and the coarse texture of the skin, which must be removed by extensive retouching, stiffening up the features and removing the natural expression and individuality of the subject. Retouching cannot be done without this result more or less.

Making Photographs Into Dry Point Etchings

By Charles H. Fitzpatrick

Illustrated by the Author

Having become interested in Photography back in 1900 as an amateur with an old style Adlake plate camera, and two years later as a professional with a studio—and almost continuously since in Commercial Photography the author has had a wonderful opportunity to study composition both by experience and observation of the work of others. Simplicity has impressed me as the secret of interesting composition, the avoidance of overcrowding and abstinence from too much detail. These truths led me to a careful examination of old prints, old woodcuts and etchings: I became charmed with the pleasing lines of the etchings and a desire was born to see my photos rendered in like manner. Possessing a limited ability at drawing but an overwhelming desire to succeed, I proceeded to make drawings of photos and objects, always with the thought in mind of holding them to the manner of etchings. The first were very crude and disappointing, but I grew more determined and finally produced something satis-

BRIDAL VEIL FALLS
YOSEMITE VALLEY

PHOTO AND ETCHING
By C. H. FITZPATRICK

YOSEMITE FALLS
YOSEMITE VALLEY

PHOTO AND ETCHING
By C. H. FITZPATRICK

factory. It was quite a problem to get the proper balance of light and shade with a stroke that would reproduce, but at last this was accomplished.

After making a number of drawings and reproductions on photoprints, I placed them on display in my studio and at once received favorable comments and what is more important, found a ready sale for them. Urged by my friend, Mr. Spindler, an artist, to do something with this work, other than local, I at once submitted them to the inspection of those I thought more critical, and was much encouraged by their verdict, for they pronounced the work excellent. Among them was my friend, Mr. Sigismund Blumann, Editor of Camera Craft, whose encouragement has led me on, until now I find myself presenting this story to you.

Presuming that the photographer desires to turn out many copies of line drawings he should make his "Etching" first. This is not nearly so difficult as may appear. Patient study and persistent practice are of course imperative. One needs to master the line stroke, to acquire ease and boldness to know cross-hatching and above all to master the ability to get desired effects with the least number of lines. In this sort of work it is quite as much the white paper as the ink that makes the picture.

For this study any old spoiled prints on matt paper will serve. A Gillot 303 pen is good at the start, to which one may add coarser and finer pennibs later, using for fine cross-hatching even the Crow Quill.

MT. HOOD AND LOST LAKE
OREGON

PHOTO AND ETCHING
By C. H. FITZPATRICK

We will assume that the reader has overcome the first difficulties and that he is now ready to make his first "Etching." Selecting a picture with little detail he will draw as much as he can on the photograph, using Higgins' Water Proof India Ink. When this is absolutely dry the silver is completely bleached out with Bichloride of Mercury or Iodine-Iodide bleachers. The pen shading and finishing is then done with care, when the bleached and washed print has been dried.

The method of reproducing drawings is very simple. Place drawing on wall or easel and camera on firm support exactly centering lens on drawing, making exposure on a slow copy plate by diffused daylight or electric light, and develop for contrast.

In copying it is advisable to reduce the image one-third smaller than the original as a finer line is thus secured which improves the finished print.

The writer prefers a buff stock, matt paper of medium grade and heavy; and has found Vitava E just right: This is a matter of choice, however, as good prints may be secured on Azo, Velox, Cyco, Kruxo, Defender, Haloid, Barston, Charcoal Black or other matt papers.

Proceed as in ordinary photographic printing then tone by re-development, using whatever process you prefer. I use Royal-Re-developer with pleasing results.

An effective appearance is gotten by leaving a margin of about one and one-half inches around the print.

VERNAL FALLS
YOSEMITE VALLEY

PHOTO AND ETCHING
By C. H. FITZPATRICK

Mountings are a matter of choice. I prefer to frame the sepia prints in a narrow dark brown frame and the black and white in black or oxidized silver.

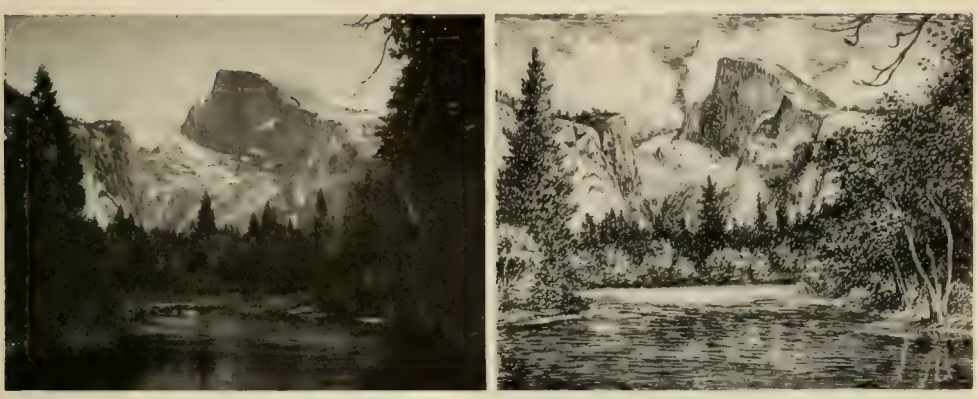
These sepia prints have been taken by artists to be dry point etchings.

The photos and drawings accompanying this article were made and prepared while I was in Yosemite Park, California, this Spring and give one an idea of the latitude in selecting and reproducing subjects by this method.

A brief description of the illustrations may be of interest:

Yosemite is truly an artists' and photographers' Paradise, for nowhere in the wide world can one secure such beautiful and varied scenery in a four mile radius from a central point. Beginning with the wonderful waterfalls—Yosemite Falls in its precipitous plunge of two thousand six hundred feet is a scene of which one never tires. The forms of spray vary continually with the play of the breezes, and the effects of the shifting lights.

Vernal Falls, where the entire Merced River leaps three hundred and seventeen feet over the rocky cliffs and cataracts, a mile below, to the valley floor, the very ground vibrating to its thunderings. Clouds of mist from the foot of these falls are wafted down the canyon for a quarter of a mile.



HALF DOME
YOSEMITE VALLEY

PHOTO AND ETCHING
By C. H. FITZPATRICK

Bridal Veil Falls, near the entrance to the valley, plunges six hundred and twenty feet from the cliff below the "Three Graces." One pinnacle point is shown. This is the daintiest of the falls and is truly a Bridal Veil.

In conclusion I would say that besides being interesting one will find this to be profitable work and something different: Variety to break monotony. Pictures are becoming more important everyday, especially in education; more in demand, they are "thoughts preserved." Let them be worthy, and inspiring.

How I Learned to Improve My Films Through Experience

By P. B. Prior

When the professional sets out to improve his plates, and the expert amateur his films, this branch of photographic work is known as retouching. This means, so far as portraits are concerned, the art of being able, with certain pencils, to eliminate shadows, remove blemishes, soften down wrinkles and lighten unwanted lines. To do this kind of thing correctly a good deal of skill is required, and this can only be attained through practice and experience.

As a novice, therefore, I do not aspire to even suggest methods of improving films in the manner just set out, but I do know there are some things which the beginner can manage with success, if he is sufficiently interested in his efforts to wish to work up his negatives in order to make them pass muster. The many "tips" which I now find so valuable in a small way I have acquired through perseverance and personal experience, and a refusal to be deterred by failures. For the many text books recommended I find confusing, and my expert friends never seemed to understand the many silly little errors made by the very new worker, although it is just as likely that they had experienced them themselves in their

novice days. The average worker, as a rule, is apt to be slipshod, and to think that a film should stand as it is. He does not worry his head about defects, which explain away in the easiest of fashions. Even in my novice days I found it ever so much better to concentrate on the film itself, rather than leave too much work to do on the finished print. There is no comparison regarding the efficacy of the two methods. By looking through a film it is easy to see where the faults lie. For my own part, I always have by me a supply of the cheapest sun printing paper I can get, and use this for making what I call "rough proofs" on. Unless it is necessary to see the whole picture, I usually cut small pieces of the paper, and make positives of just the important parts. Then, after fixing the print in hypo in the usual way and letting it dry, I examine it carefully. If the image is not clear, and has too many glaring faults, I destroy the film altogether; if, on the other hand, it is worth preserving, I compare the faults on the print with those on the film, and set to work to make what improvements I can on the latter.

Very often on prints you may notice a series of irregular dark marks, some quite black. These are almost impossible for the beginner to deal with on paper as, owing to their density, it is a bit of trouble to cover them up. If they are left they are disfiguring, and show evidence of carelessness. These spots must be dealt with on the film itself. If you have no retouching desk you will have to hold the film against a clean glass window. You will then be able to locate the trouble. You will find a series of pinholes of varying sizes, very often in most prominent places. If these holes are filled in on the film they will show quite white on the print, when they are easily colored to match the rest. From most firms you can buy the proper spotting medium. This costs about 1/3 a bottle, and a small brush is included. Take the brush, make the point as fine as possible, and just dip it into the medium after well shaking up. Then with the greatest care fill in the pinholes with a series of the tinniest of dots. If the hole is a large one, do not attempt to fill it in at the one spotting, but make two or three as required. The medium dries almost immediately, and as it does not run it is easy to handle. If, however, your hand happens to shake, and the medium breaks bounds, it can be wiped off with a damp rag and the work begun again. I can also recommend the Eastman spotting colors. These are little palettes, each with a separate color, black, blue, white, and sepia, and practically any combination of color suitable for photographic purposes can be made with their help.

In conclusion, take care of your good films. You can buy a storage album for a few shillings, and this being all numbered and indexed, enables you to find each film the moment it is wanted. Nothing is more unworkmanlike than to get your films all mixed up, or to have them scattered about the house. It takes a good deal of patience to put them in order when once this has happened, and perhaps the ones you like best of all, and from which you wish to make some further prints, may never come to light. Even if they do, it is most likely they will be damaged!

The Comprehensive Hunter

By W. V. Hirsh

When I go out a-hunting, as I very often do,
There's this that I can say, without my fingers crossed, to you:
That never do I come back home unless my game-bag's full,
Of animals or birds or ships from giddy mast to hull.

Here is a list of some of my captures
That filled me with all kinds of joy and wild raptures.
Once I shot a gorilla without a scintilla
    Of sadness or grief or remorse,
And shortly thereafter I jellied with laughter
    At shooting a man on a horse.
The next time, a lion I'd long had my eye on
    Was lured within range of my gun;
I got him most neatly and smiled at him sweetly
    As soon as the shooting was done.
A big fishing schooner, a bland piano tuner,
    A boa-constrictor came next;
A Benares monkey, a five-legged donkey,
    A minister reading his text.
Houses and palaces, red roses' chalices,
    Presidents, paupers, and kings;
Butterflies, kittens, a pup chewing mittens,
    And dozens of other such things.
I once shot a baby while sleeping, and may be
    You'll think that a cowardly crime;
But I had an abettor, who said: "There, now, get her,"
    And I did get her, too, just in time.
(And once, Mr. Blumann, I shot an ichneumon;
    I HAD to do that for the rhyme.)

DENOUEMENT

Don't you think that as a hunter I'm entitled to prize,
For the type of my collection, to say nothing of its size?
And the strange thing is that never in this carnage do I lapse
Into feeling like a criminal, for all my shots are "snaps."

ON THE ROAD (First Award) JULIUS CINDRICH

October Competition

The judges were Miss Mabel Spencer, Portraitist; Mr. Horace L. Hirshler, President of the California Camera Club; Mr. Karl A. Baumgaertel, Pictorialist. Their comment on certain prints so closely matches a remark often made at the monthly judging that we are impelled to tell our contributors to be sure to study the trimming of the pictures submitted. One very beautiful bit had so much extraneous matter that detracted from the focal point of interest and composition that we all just ached to cut it down: Which, had it been done might have given the print a first or second award. Of course, no such help is permitted as the contestants must abide by the judgment of what they send without help of any of us at this end. Come on, you pictorialists, let us see the results of your vacationing.

CONTRIBUTORS FOR OCTOBER

W. Ross Augstadt
Dr. V. Berry
Walter Brown
P. Bryce
Wm. H. Boynton
E. J. Brown
A. F. Christianson
R. G. Cole
Julius Cindrich
Louis Cohen
Larell Cooley
George Clayton
Earl K. Foreman
Melvin Martinson
Avanelle Moore
Louis R. Murray
Matumoto
L. J. Norton
G. H. O'Rourke
Dr. Pardoe
H. B. Penhallow
E. E. Paterson
H. P. Porter
G. A. Peake
Ida L. Pike
Frank Lee Rogers

SECOND AWARD—ON THE HIKE — C. E. LAMPHERE
THIRD AWARD—MT. RAINIER — E. K. WILSON
FOURTH AWARD—DRIVING THE STEERS — J. VILLALOBOS FRANCO
FIFTH AWARD—ON THE LAKE — W. J. HIATT

N. F. Gerend
J. De Giovanni
W. J. Hiatt
S. Hirano
H. Kesseler
Wyllys F. Klotzbach
Anton Krivanek
Alex M. Locke
Jas. M. Lean
C. E. Lamphere
Ladis A. Lisy
A. E. Rutenbech
Michael Ross
Fred B. Sweet
G. G. Stortz
Sara J. Smitheram
Dr. Max Thorek
K. Takahashi
Jose Villalobos Franco
T. M. Waumsley
Edna C. Waters
E. K. Wilson

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

FOUNDED MAY 1900

VOL. XXXII San Francisco, California, October, 1925 No. 10

Service Spells Success

It has always been the habit of the millions to condemn the individuals who have made great fortunes. Beyond denial there are not a few predatory rich men, the amassing of whose fortunes cannot be called commercial success, any more than Captain Kidd's fortune can be called that, but the really successful men have achieved something which is only represented by dollars—millions or billions—as a brave deed is represented by a medal. Some of these may have done things which had best been left undone—and which of us, rich or poor can claim purity on that score—yet the basis of their success has been service rendered.

In photography Eastman did not make his fortune by power of his trust, but by years of perserverance, the resilient spirit that surmounted disheartening set-backs, the foresight, the enterprise, and the quality of his product. Trust or no trust, you or I dear reader, without the will to serve, the ability to serve, and the outstanding merit of our goods, might project a dozen trusts, monopolies, or what you wish to call them, and should reap only failure.

The Ansco Company has survived the vicissitudes of many years since the Reverend Goodwin disposed of his film patents to Anthony-Scovill. It has sunk fortunes in the mine of effort, subsidizing chemists, seeking new inventions, all to give better articles and better service.

Defender, Haloid, Zeiss, Goerz, Dallmeyer, Taylor - Hobson, Ross, Bausch and Lomb, Barnett, Ilford, Peerless, Agfa, Hauff—the entire list of world leaders have not gained place with money but with merit and service. That wealth should be the goal is part from the subject. Had mercenary motives prevailed throughout all efforts had failed of their ends.

The lesson is for all to learn. The photographer in a big city, or small town, the dealer, the salesman, all must deliver service, faithful service, good service to succeed. Success leads to money but money is not an essential — the prime essential — after all, else Shakespeare, Beethoven, Millet, Daguerre, Neepce, and the occupants of the hall of fame were failures.

In the hectic days of commercial pioneering, men ask of one another, "What have you?" and as a people grow mentally, and morally and mellow into higher civilization they are apter in wanting to know "What can you do?"

Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

The Cleveland Convention
As I Saw It

From the moment that it became known I was to attend my first National, advice began to pour in and portentous warnings as to not permitting myself to be eaten alive, not to freeze under chilling receptions, and so forth. A stranger appearing mongst old friends was to be made to feel out of place. Nothing like that happened. There was cordiality everywhere. The first warm handclasp came from President Manahan, every officer made himself known and offered kindly help to make me acquainted. Secretary Campbell conferred the honor of an introduction to Mrs. Campbell and that charming lady did much to cheer me. Bless them all, they were a genial lot. Our respected contemporary, Frank Chambers has his desk right beside ours, it transpired, and thanks to his assistance we were able to be in shape for the opening. His good soul even traced and had prompt delivery made of our miscarried trunk. Such a spirit bespeaks bigness and a confidence in merit as being able to win without guile. Harris of Washington, D. C. and Brakebill of Tennessee were especially good to this writer and this acknowledgement by no means repays the debt of gratitude we find pleasure in carrying over for years to come.

To my inexperienced eyes the outstanding features were a large attendance, a willingness to be pleased and a desire to be informed. Good will and fellowship predominated. Politics were conspicuous by absence and such debates as took place were actuated by real interest in and enthusiasm for the Association. The good of the cause moved everybody. It was astounding to us to note how well every photographer knew and remembered his fellows. Surely these same people have been coming together every year for many years.

The manufacturers and dealers outdid their previous best, the oldtimers told me. The booths were remarkably pretty in themselves and contained enough new material to make the show educational. The men in charge of them are princes. What should this lonely fellow have done in the odd hours between sessions and in the lobby during the evenings had it not been for Harry Fell, Paul True, and our henceforth family friend P. F. Pfeil. How many less prominent men in the profession might we have learned to know if Harris had not made us acquainted. Eaten up alive forsooth! I was invited to every feast of reason and flow of wit, made a party to every group and most consultations. It was a glorious experience.

The program was followed closely. Miss Whittaker having been hurried to a hospital for a capital operation the meeting by acclamation voted to sent its sympathy to the lady, and that this might be most aptly expressed decided to say it with flowers.

The elections were peaceable and pleasant. The right men were installed and all were content. All in all the National has a bright year ahead. A glance at the financial report will show it is prosperous and growing. The men who for years have given the best in them to the general good are still giving and will continue to give with a free will and big heart. The Winona School is an established institution which is becoming known in the remotest corners of the continent. The business projected for the future are national in scope and broad in application. The profession will feel the resultant improvement in business and working conditions.

On Monday, July 27th President Manahan duly and formally opened the convention with a few dignified words and as is customary introduced the officers, past and present, and distinguished guests. Reports were then made by the Treasurer and Secretary, and by Director of the Winona School Towles, after which the committees were appointed.

In the afternoon Harry Devine rounded up the Commercial Section and one or two selected individuals not in that section and the group went into session. As the extremely important meeting of the Manufacturers and Dealers Association was in session at the same time we can give no report of what transpired at the other, we being programmed to speak at the latter.

In the evening an informal reception and dance packed the ballroom of the Hotel Winton and to delightful music over five hundred happy beings trod the light if not fantastic toe.

To deal with the program in detail were to cover ground that has been passed. Suffice it to say that C. W. Howson, Edward Sheasgreen, John W. Garo, George Hance, Alva C. Townsend, Charles Aylett, Leo Saylor, Paul Burgess, and every one of the demonstrators and speakers carried instruction, pleasure, and distinction to subjects and hearers.

We left Cleveland Friday night and Saturday had still its duties for the exhibitors and certain boards. We left regretting the distance that should separate us from these many newly made friends but if, as we hope, they read these pages each month, we hope not to be forgotten by them and certainly shall not forget.

Details in Full.

The officers for the ensuing years are, President, J. H. Brakebill of Knoxville, Tennessee; First Vice President, John R. Snow of Mankato, Minnesota; Second Vice President, Charles Aylett of Toronto, Canada; Alva Townsend of Lincoln, Nebraska re-elected to the Treasurership by general acclamation; Phillip R. Filmer was elected to represent the Commercial Section on the board and James E. Reedy to speak for the Manufacturers. Mr. Laurence B. Morton was elected by the Commercial Section to serve as Vice Chairman of that body and D. L. Bulkley of the Medick Barrows Co. was made secretary of the Manufacturers' Bureau. There were over fifty exhibitors and the space was sold out weeks before the convention opened. Over three thousand dollars net were added to the balance and this with the indications of an unusually good year for the Winona School makes all who give their loyal support and hardest work so generously to the National feel their efforts are repaid.

The Treasurer's report will bring gladness to all loyal supporters and is reprinted here complete to the time of its compilation.

PHOTOGRAPHERS' ASSOCIATION OF AMERICA
Treasurer's Post Convention Report, 1925

July 27, 1925 Cash on Hand		$5,017.17
Received Cleveland Memberships	$ 3,661.50	
Sale of Space	10,166.50	
Sale of Banquet Tks.	1,032.00	
For Women's Auxiliary	302.00	
Miscellaneous	199.44	
		15,361.44
Treasurer's Accountability		$20,378.61
Disbursements.		
Auditorium	$3,548.30	
Program	576.18	
Picture Exhibit	135.40	
Commercial Section	614.51	
Women's Auxiliary	302.00	
Officer's Partial Expense	354.90	
Extra Clerical	100.00	
Entertainment	5,609.29	
Labor	210.25	
Incidentals	186.87	
		11,637.70
Aug. 15, '25 Balance		$8,740.91

This report is not final, for there are some resources and a few items of indebtedness not covered but I have every reason to believe that our balance September first will not be materially changed.

Respectfully submitted,

ALVA C. TOWNSEND,
Treas.

So goes the good work on and with the Winona School also flourishing the National is on the way to doing great good to great numbers.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

The First Annual Convention

To us who lived the event from its inception to its closing—especially to the workers actually deep in the activities before and during the affair — who heard of each achievement and disappointment, of every plan adopted or discarded, in a word to those of us who stood on the rim of the whirling, hurtling vortex, the convention has been an exciting proposition. It was energizing and exhilarating while the excitement lasted and we are now looking at dismantled booths, dismembered rails and fitments, heterogeneous backgrounds, properties, decorations, and scaffoldings: Rather a saddening sight but fraught with sweet retrospection.

The general opinion of the delegates and guests is that the affair was successful. The dealers affirm they were are more than pleased. And when Miss Reed asked the four hundred and sixty or more happy banquetters if they felt their first convention was a success the reply came in a roar, "A-B-S-O-L-U-T-E-L-Y, Ab-So-Lute-Ly. So it may be accepted that the success was unqualifed and complete. The elements that made this success were important units but the entirety is what will remain in the minds of all who helped with effort, contributions, attendance, and appreciative encouragement, as something to look back upon with satisfaction and pride.

The exhibitions were all that could be desired, the exhibitors unstinting as to quality and quantity in men and wares. They gave of their best. Every booth was an essential part of the great academy for the dissemination of knowledge of what is new and standard and epitomized photographic merchandise progress. The men in charge established new friendships and cemented anew older ones in a way peculiar to conventions. It was a selling season, too.

Those in attendance learned to know one another as kindred humans engaged in the same liberal profession and there was born a desire to meet regularly, at least once a year, in order that the kindly feelings thus engendered might be kept alive. Real friendships were formed and a spirit of helpful co-operation marked every meeting. Buying and selling was devoid of sordidness as the exchange of honest values should be, and good will was part of every transaction.

The program went through most gratifyingly with but one or two changes. Doctor Gordon of San Francisco and Mr. Hostettler of Los Angeles found it impossible to attend and their places were filled from a plentiful store of native and visiting talent. Mr. Harry W. Seawell could not act as juror on the Portrait committee and Mr. F. A. Loomis of Emporia kindly substituted.

Promptly at 9:45 A. M. of Wednesday, September 2nd, President Perry Evans mounted the rostrum and after community singing of the National Anthems of the United States and Canada he opened the convention and introduced the Honorable James Rolph, Mayor of San Francisco. Mayor Rolph's genial and sincere welcome impressed all who heard it.

Mr. Evans followed with an address that will live as a serious and unaffected expounding of what photography has been, is, will be, and above all what it should be to professional photographers. This dissertation reached the hearts of all its hearers and gained the worthy president spontaneous applause. The distinguished visitors who had been invited to seats on the stage were then introduced and made brief talks after which the meeting adjourned to view the exhibits in Manufacturers' Hall.

At noon most of those in the building had such a lunch in the Fairmont Grill as will make them remember that hotel for many a day. Food and service were exceptional.

In the afternoon M. P. Kirkpatrick of Seattle, Washington gave a demonstration of Photographing the Ladies and as usual covered his subject with ability and himself with honor. Kirk knows his stuff and is able to impart his knowledge.

Mr. Harold McCurry, Postmaster of Sacramento, California, head of the Community Chest of his city, and prominent in every public and charitable activity there, not to speak of his Presidency of the Chamber of Commerce, is a Commercial Photographer and proud of it. He spoke on The Business Side of Photography and made his hearers wiser for listening.

Mr. Avenir LeHeart of San Francisco treated on The Harmony of Color In Photography. To the thousands who know Mr. LeHeart's books and charts his intimate familiarity with Color in any connection will be an old story. He left nothing remaining as a mystery and in the comparatively short period allotted covered considerable ground.

In the evening the distinguished George W. Hance aptly followed the day program with an illustrated lecture on The Color Spectrum and the Application of Color Screens. This had been delivered to many audiences in the East and gained its usual enthusiastic reception here. The slides were beautiful and instructive.

At 10:30 the convention as a body attended the preview of a feature picture at the St. Francis Theater. Thus ended the first day.

The second day was begun with important business, to-wit, the appointment of a nominating committee and of the committee on selection of next convention location, the general committees were likewise named and all was set for events to come.

Mr. O. C. Conkling of St. Louis, Missouri whose ability is known from coast to coast demonstrated Child Portraiture in a manner that made the listeners sit on the edge of their seats. To watch and hear Mr. Conkling is a liberal education. His faculty for charming the best moods and expressions from his young subjects is known broadcast.

Mr. Kenneth A. Millican, Manager of the Central Service Bureau of the Pacific National Bank spoke on The Three Points of Contact, dealing with the business relations between buyers and sellers whereby the best results are obtainable. He was well received.

In the afternoon Mr. John J. Cuddy, Advertising Manager of the Standard Oil Company of California and an executive of the McCann Advertising Agency told a large gathering what are The Advertising Possibilities for the Photographer. It was a much needed schooling and fitting to the trend of the times. Mr. Cuddy not only holds his subject in the palm of his hand but has a charming personality.

Our own little Kathleen Dougan demonstrated Home Portraiture as she practices it and the reason for her reputation was evident within a few minutes of her beginning. She charms her subject and makes them good material for a picture before she points the lens at them.

The Early Attendance Prizes were now distributed and everybody went on an Automobile Sight Seeing Tour.

In the evening came the event of the week, socially at any rate, in the nature of an entertainment and ball. The now famous Bath Room Comedy "Pink Pickles and Bathtubs" kept the audience in roars of laughter. Miss Kathleen Dougan was, as usual, delightful and what was seen of her pleased everyone. Miss Lois Bestler was a charming ingenue, and Ralph Young enacted the part of the mistaken swain outside the window with ability and discretion. The tub behaved and everything went beautifully.

Barbara Ann Siller is a little fairy who floats rather than dances. She is music incarnate and her dances were vociferously encored. The entire program was a success.

The Ball was a social achievement. Beautiful women, beautifully dressed, and music such as only Art Weidner can give made this a real function. And so the second day ended joyfully.

The third day found the judging committees busy checking up their reports and preparing to announce the winners of the Camera Craft Silver Cups and the Blue Ribbons. On the portrait jury under Chairman Conkling were Mr. Matteo Sandona of San Francisco, nationally famous as a portrait painter, and Mr. F. A. Loomis, the well known photographer of Emporia, Kansas. Their awards were as follows: Men's Class, First award to O. L. Markham of Portland, Oregon; Second to Miss Ida Wilcox of Salt Lake City, Utah; Third to Mr. Earl Kennell of Salem, Oregon. Women's Class: First to Miss Ida Wilcox; Second, The Wilson Studio, Astoria, Oregon; Third to Miss Martha Beebe of San Francisco, California. Children's Class: First to Miss Kathleen Dougan of San Francisco, California; Second to Mr. G. Edwin Williams of Los Angeles, California; Third, to Mr. G. Westall Deacon, of Oakland, California. Group Class: First to Mr. Henry Berger, Jr. of Portland, Oregon; Second to Miss Kathleen Dougan; Third to Mr. Hugo Schreiber of San Francisco, California. The Silver Cup for Portrait donated by Camera Craft went to Mr. O. L. Markham.

The Commercial Exhibit was judged by Mr. George W. Hance of Detroit, Michigan, Chairman, Mr. Clyde E. Scott, Vice President of the Johnson-Ayres Advertising Agency, and Mr. George F. Mannell, a commercial artist of San Francisco well known in all parts of the country. The awards were made as follows:

Pictorial—

J. M. Garrison, Palms, Los Angeles, Calif.	First Prize
Kathleen Dougan, San Francisco	Second "
Home Portrait Studio, Everett, Wash.	Third "

Architectural—
Mott Studio, Los Angeles, Calif. ..... First "
Gabriel Moulin, San Francisco ..... Second "
Clarence W. Tucker, Covina, ... Third "

Genre—
Chas. A. Brown, Santa Barbara, Calif. ..... First "
Lothers & Young, San Francisco ..... Second "
R. J. Waters, San Francisco ..... Third "

Landscape—
A. Curtis, Seattle, Wash. ..... First "
J. S. Moffett, Portland, Oregon ..... Second "
Marian R. Hart, San Francisco ..... Third "

Industrial—
R. J. Waters, San Francisco ..... First "
Morton & Company, San Francisco ..... Second "
Ford E. Samuel, Oakland ..... Third "

Hand Colored—
A. Curtis, Seattle, Wash. ..... First "
Webster & Steven, Seattle ..... Second "
H. A. Erickson, Coronado, Cal. ..... Third "

Panoramas—
Morton & Company, San Francisco ..... First "
Swadley, San Francisco ..... Second "
Swadley, " ..... Third "

Illustrative—
Ford E. Samuel, Oakland ..... First "
Lothers & Young, San Francisco ..... Second "
Lothers & Young, San Francisco ..... Third "

Camera Craft Cup Grand Prize

Morton & Company—Cirkut Panorama Enlargement of the City of San Francisco, denoting the greatest advancement in commercial activities.

The business disposed of Doctor Jau Don Ball addressed the meeting on Psychology and Psychiatry as Related to the Sitter in Operating and Reception Rooms. Doctor Ball is too well known as one of the great psychologists of the time to need extolling here. What he told the photographers should be of help to them in their daily pursuit of business.

In the afternoon Mr. Hance demonstrated Modern Commercial Photography which is close to his daily calling and his favorite subject.

Mr. Paul Burgess, President of the Photo Finishers of America, resident of Waterloo, Iowa, told all and sundry about Better Business and Photo Finishing Methods. Mr. Burgess is a real fellow. Personally he never fails to make friends of his hearers and his ability and courage to say what he thinks and to say it clearly and forcibly carried this audience into fervent applause. We need many Burgesses in every branch of the Photographic Industries.

In the evening another social event in the Banquet. The Fairmont Hotel distinguished itself. Our highest praise and appreciation go to the management and its assistants, and to the Chef and his force. The food was perfect and the service without delay or hitch. Over 250 sat at table. Throughout the dinner a program reflecting

the times was furnished by a bevy of beauties who made between courses as good for the eyes as the cuisine did for the inner man. Once again with gaiety and music ended the day.

The closing day started with a demonstration by Mr. Conkling after which the present writer had the pleasure of installing the newly elected officers and in presenting the outgoing with appropriate gifts purchased by the appreciative membership. Mr. E. J. McCullagh of Berkeley, First Vice President gave an impromptu address which was as pithy as it was brief, the retiring officers sang their Swan Songs gracefully, and after luncheon in the Grill all went on a scenic drive over the Skyline Boulevard during which refreshments were served.

The events that stand out in our memory are the awarding of a Life Honorary Membership on that sterling soul Butterworth who founded the Northwestern Association, the same honor conferred on Mr. Loomis and ourself, and the unfailing patience and courtesy of everyone connected with the hotel.

Mr. Laurence Morton shouldered the load of a dozen men, lost weight but never cheerfulness, and carried the convention through to a shining success. Miss Ida M. Reed filled the difficult and trying office of Secretary so ably that not an error or a complaint was registered against her. Mr. McCullagh several times appeared ready to drop from fatigue but his labors on the picture committee went on. Mr. Lancaster of Martinez was everywhere and always jolly and helpful.

Miss Reed especially desires her appreciation to be recorded of the great help given her by Miss Harriet Turner, and Mrs. Johnson, Chairman of the Hospitality Committee of the San Francisco Chamber of Commerce, and to Mr. Harry Main who not only added his personality and efforts to the general achievements but proved the value of the San Francisco Convention and Tourists League to the community.

The Service Bureaus were of inestimable value to the membership.

1. **Posing and Lighting**—under the direction of O. C. Conkling of St. Louis, Mo.
2. **Retouching and Etching**—under the direction of Beulah E. Ross, San Francisco, Cal.
3. **Oil Coloring of Portraits and Landscapes and The Harmony of Color in Photography**—under the direction of Avenir LeHeart, San Francisco.
4. **Modern Commercial Photography**—under the direction of George W. Hance of Detroit, Mich.
5. **Studio Accounting**—under the direction of Earl Bethards and Staff, Public Accountants.

D. Perry Evans leaves the Presidency in good hands and the hosts of very sincere friends he has made with his quiet, poiseful manner and patient treatment of trying moments are acknowledged here in behalf of all.

Miss Gunnell is not only a lady with personal charm but the memory of her sincerity and graciousness remain with us for all time. Every retiring officer goes, not into oblivion but, into the hearts of the constituents who elected them a year ago.

The new officers are: Mr. V. V. Vinson of Vancouver, President; Mr. Ralph Young, of San Francisco, First Vice President; Mr. Ellsworth Payne of Los Angeles, Second Vice; J. H. Gensler of Portland, Oregon, Third; Miss Ida M. Reed, owner of Camera Craft, Secretary; and Orra Markham of Portland, Oregon, Treasurer.

The next convention, in 1926, will be held in Seattle, Washington.

Looking forward to our next meeting we find the melancholy of pleasures past to be tempered by anticipation of the pleasures to come. It really was a good convention, wasn't it?

YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINT ITALICS TITILLATETH YE SPHYNX WITH HYS QUILL

The North Central Photographers' Association Convention

Again Minneapolis draws another convention,—this time the North Central Photographers' Association, — September 28, 29 and 30, at the New Nicollet Hotel, are the dates set.

This Association of Photographers represents the Northern part of Iowa, the Eastern part of Wisconsin, all of Minnesota, and North and South Dakotas, and the East half of Montana, in which territory there are about 1500 photographers. It is expected that at least 400 registrations will be made during this Convention.

The officers of the organization are: President, R. J. Zweifel, Duluth, Minnesota; Vice-President, F. H. Smith, Ida Grove, Iowa; Secretary, J. H. Fritsch, Fairbault, Minnesota, and Treasurer, Lyle B. Tyler. The Convention Committee has been selected from Minneapolis photographers, with S. P. Eggan, Chairman; C. B. Woidt, Vice-Chairman; G. Garrett, Treasurer, and Ed. E. Sheasgreen, Secretary. The Minneapolis and St. Paul photographers are working together and chairmen and members of the various committees are chosen from the Twin City photographers.

Mr. F. A. Eaton Makes A Change

Frank A. Eaton, has resigned from the staff of the New York Herald, after nine years as Sunday Rotogravure and Daily Picture Editor, to become manager of the news picture division of Underwood & Underwood, Inc., of New York.

Mr. Eaton was previously Chief of the Copy and Art Department of Hanff-Metzger, Inc., New York, before which he was in the advertising department of the Philadelphia North American, Bulletin and Record.

F. A. Loomis Comes to Convention

Some measure of the interest taken by really progressive photographers in their profession may be gotten by knowing that Mr. F. A. Loomis came all the way from Emporia, Kansas, primarily to see California but especially at this time to attend the Convention. He stayed the week beyond the time originally intended and was regularly at every demonstration and took in the exhibits minutely. As one of a distinguished group he numbers Mr. O. C. Conkling as an intimate friend. As an earned distinction the P. I. P. A. made him an honorary member and appointed him as one of the judges on the Portrait jury.

It isn't the masterpiece you make at rare intervals that makes success. It is the average acceptable pictures you turn out. You cannot sell a masterpiece of one man to another. Each wants his own portrait to be that achievement.

To Our Friends

To the more than kind friends in Chicago, Cleveland, Pittsburgh, New York, Boston, Rochester, Binghamton, and other cities who so unstintedly gave of their best in time, cordiality and hospitality, we send our fervent thanks.

We returned from the National Convention just in time to take part in the activities of our Coast convention. We came back tired and we are somewhat worn at this writing—gloriously tired and full of satisfaction but pressed for time and stressed to getting out the next issue. When we can give the deserved mood to our inclination we shall write to every friend who did so much for us on the trip: We shall try to convey to each that we are not forgetful or casually acceptant of kindness.

Secretary Campbell

It is the privilege of all organization Secretaries to do most of the work, get all of the blame, and be content with least of the praise. Campbell seems constituted to take responsibilities and eat them up to keep happy on what appreciation is accorded him. Probably photographers are more generous than most folks.

Do not fly too high on the wings of art lest you leave your meals behind. Alight sometimes.

J. T. Bertrand Buys a Studio

The hundreds of photographers who know Mr. Bertrand from his connections with supply houses and manufacturers will be glad to know he has found a lovely spot in which to rest from his nomadic career as traveling salesman and will hereafter, till further notice, make portraits and pictures at Long Beach, where he has purchased the Kemp Studios. After his many years with the Cramer Dry Plate Company it will seem odd not to take the trains and we do not doubt he will miss seeing his many friends over the country-wide as much as they will miss him.

Front is a wonderful thing and sometimes fools everybody—but the creditors.

Garo

Once in Bakersfield a photographer told us he was related to Garo and we sort of looked at him with greater respect for the fact. He has always impressed us as one who uses the Camera as an artist does the brush, creatively. Now we know him personally we can understand the secret of his art. He sees pictures in faces, poems in people, and soul beneath flesh and bone and puts what he sees on the negative.

It is interesting to listen to a fellow who tells all he knows, but he can only cash in on what he can do.

Clarence Stearns, P. P.

We met him on the Coast, at Portland. He walked more or less precariously on one leg then, but smiled. He came within an ace of being Mayor, or Governor, or something since then and still smiles. And when Clarence smiles everyone smiles with him.

PROGRAM

OF

ANNUAL CONVENTION

PACIFIC INTERNATIONAL PHOTOGRAPHER'S ASSOCIATION

期日 千九百二十五年 九月二、三、四、五 三日間開會

太平洋沿岸國際寫眞師會寫眞展覽會プログラム

會場 桑港 フエーアモント ホテル

Banzai Japanese Fellow Craftsmen!

The following inscription is a Japanese version of the announcement of the First Annual Convention of the P. I. P. A. as issued by the local contingent of photographers of that nationality to all and sundry of their own people who might profit by and add to the success of our big event. They entered wholeheartedly into the spirit of the thing and once more proved their own willingness to be helpful when welcomed and their progressiveness at all times.

Pictures on Clam Shells

The Pismo Beach Shell Photo Company of Pismo Beach, California, have patented a process and design for permanently printing portraits and views on beautiful shells in black and white or colors. The examples before us are novel and artistic and we are sure anyone fond of such souvenirs will enjoy having pictures from their own negatives rendered everlasting on so unusual a base.

Professions can order from their own negatives and find some extra dollars in delivering this novelty.

And It Melted!

At its booth Camera Craft dispensed Grape Punch and Water Ice Sticks and the latter, wrapped in parchment paper, looked like lollypops: So much so that a visitor put one in his pocket to take home to the baby. When last seen he was dribbling all over the place. His trail looked like that of a Seattle Photographer just back from Victoria who had been kicked in the hip pocket.

Advertising is merely an invitation to come and look. When they come what have you got to offer them?

President Manahan

We had heard of him, had read his letters, had seen his portrait and thought him a mighty nice sort of fellow but now that we've met, we are convinced that it wasn't altogether the **men** who elected him. The vote must have been unanimous.

A Photographic Digest

Edited by H. D'Arcy Power, M. D.

Cream Tint Effects on Developing Papers

Mr. Bernh Hedlund's paper in the British Journal of Photography on a new method of obtaining a cream colored ground of any required depth, and which can be used also for producing cream borders round the print, on a white ground, is not without merit, and it is not difficult in practice, as I have satisfied myself by direct experiment. It appears that when a bromide or gas-light print is placed in a bath of 1 dram of glacial acetic acid in 20 ozs. of water, and left for a few seconds therein and then taken out, washed and exposed to light, they become rapidly discolored to a violet tint which, however, on removal to print to the usual printing bath, turns to an even cream color, the depth of tone being proportionate to the length of time they have been exposed to the light before fixation. In reference to the use of the method for producing borders, we quote the words of the writer:

As is well known, printing papers with a yellowish or cream tint are considered very suitable for the printing of many kinds of photographs, and in consequence such papers in a whole variety of grades are obtainable throughout the world. The popularity of the cream or yellow tint is perhaps responsible for the efforts which have been made to produce this effect only over the area of the picture which is printed from a masked negative, or, in other cases, with the addition of a cream-tint border, the printing paper itself being either white or of some slightly different tint. The results of these attempts have been more or less successful approximately in proportion to the degree of taste which has been exercised in the use of the methods.

The present writer is one of those who has spent a good deal of time in experiments upon these lines. Some years ago I devised a piece of apparatus for the production of a tint by means of liquid color. As I was fortunate enough to find a suitable and permanent dye for the purpose, the method gave good results, and it has been in use by some of the leading photographers in Scandinavian countries.

About two years ago I found that the dreaded yellowish stain which now and again occurs on sepia-toned prints (as the result of the accumulation of too much silver compound in the fixing bath) can be made to serve the purpose and to give very pleasing results. As may be well known, it is quite easy to remove this yellow stain with a somewhat weak solution of potassium cyanide. Thus, if the stain be removed from the print, so as to leave a border of stain around the picture, one form of the effect is produced. A way of doing this is to lay a rule or straight-edge upon the print parallel in turn with each of the four sides and at the same distance from each, then applying the cyanide solution with a brush or tuft of

cotton wool to the portions of the print lying outside the straight-edge. A safer, but more tedious, method is to fasten strips of passe-partout binding (with fish-glue adhesive) to the well-soaked print and to apply the cyanide solution to the parts of the print outside the limits of the paper strips, letting the solution run on to the paper strips, which serve the purpose of a kind of straight mask or stencil. The strips should be drawn through water before putting them on the well-soaked print. From what has been said it is obvious that only two opposite sides can be treated at once in this way. Lukewarm water is usually (but not always) necessary as a means for removing the adhesive strips from the surface of the print. Although the method is somewhat tricky, very good effects can be obtained in this way, especially on bromide paper, if the picture has been only superficially toned to a warm black. This superficial toning is done by bleaching slightly in a very weak mixture of potass bromide and potass ferricyanide, followed by the usual treatment in sulphide solution. The bleacher should be made by mixing bleach of the ordinary strength with 10 or 15 times its bulk of water. The result of making a print of warm black on a cream tint ground is immensely superior to the same species of effect, but using a tone of full brown or sepia.

Recently, however, I have found a much simpler, easier and more expeditious method, which has the further advantage of allowing one to produce tints of different degrees in one and the same picture.

It is, in fact, more than a year ago that the idea occurred to me, and, as often happens, the "discovery" was made entirely by accident. I was testing a new brand of paper, and had just developed the first print. Wishing to see the result as quickly as possible so as to judge the required time of exposure, I did not fix the print, but just put it in the bath of acetic acid used for neutralizing the developer. I then took it out and examined in full daylight. Within a few seconds the surface of the paper was covered with a yellowish tinge, which rapidly darkened and gradually changed to one of violet shade. The piece of paper had served its purpose and might have been thrown away. But it occurred to me to see what effect the fixing bath would have on the silver compound which had been affected by the light. The print was therefore put into the hypo solution, when it was seen that the violet shade almost instantly disappeared and that after full fixing a deep tint of brownish yellow left behind. It occurred to me at once that here perhaps was a method of making a tinted ground, so the print was washed and dried. To test the permanence of the tint the print was hung up in a window exposed to full daylight, after doing which the whole thing entirely escaped my memory.

Towards the end of last year the incident came to my mind again, and I set about making some experiments. The print which had remained in the window had stood the test of exposure exceedingly well; the tint proved to be perfectly permanent.

The experiments have shown that this method has great advantages over others I know. As already mentioned, it is quick, simple and certain, and allows a great variation in the depth of the tint even in one and the same picture. It is plain that it should give this latter facility, since the tint appears to depend on the degree of exposure. At the same time it must be admitted that this facility of varying the depth of the tint, while an important advantage, may also be badly abused by yielding to the temptation to "decorate" the picture in a manner which will detract from rather than enhance its effect. The rule should be to employ the method in extreme moderation.

From what has already been said it will be understood how the method is carried out, but perhaps I had better say a little more on the question of manipulation, at the same time recording some of the results of the experiments I made.

Prints which are to receive the tint are printed and developed in the usual way. They are then placed directly from the developer into a weak solution of acetic acid. There is no necessity to use a specially strong bath; provided that the bath tastes strongly of vinegar, it will be strong enough. Still a strength which may be used is:

Acetic acid, glacial	1 dr.	6 c.c.s.
Water	20 ozs.	1,000 c.c.s.

Plenty of the bath should be used, since the acid is neutralized by the alkali from the developer. The print is left for a few seconds in this bath, but no harm is done if left for a considerable time, say half an hour. Thus, in making a batch of prints which are to be tinted, all of them may be allowed to accumulate in the acetic bath. Prints are not washed after the acetic bath.

Now we come to the exposure of the prints to light. Up to this point, it will be understood, prints have been handled in the dark-room. The most convenient method of allowing the light to act upon the prints is to lay them face up on a sheet of glass, wipe the moisture thoroughly from their surfaces with a piece of washleather, place a suitable mask over each print, and then take the whole arrangement out into the daylight. In strong daylight a very few seconds will be sufficient to bring about a weak tint on fast papers. The right time of exposure will be learnt by a few trials, but since daylight is anything but constant it is not very reliable to go by time. It is better to judge the exposure by the change in the color of the prints.

After exposure the prints are placed directly in the fixing bath, in which they are treated in the usual way, being afterwards washed and dried, also as usual.

In view of the fact that the prints are in a weakly acid condition, I think it is preferable to use a fixing bath containing some sulphite in addition to the hypo; for example, a bath such as:

Hypo	4 ozs.
Soda sulphite cryst.	1 oz.
Water	20 ozs.

The sulphite in the bath will thus prevent the accumulation of acid, or at any rate will prevent the acid exerting a decomposing action upon the hypo.

Prints which afterwards are to be sepia-toned must be allowed to darken to a much deeper tint than those which are to be finished off as black prints. The reason for this is that the tint is considerably reduced in depth by the toning process. This at least is my experience when toning by the bleach and sulphide process. I have not tried hypo-alum in the present connection.

In producing different depths of tone in one and the same print the method consists in the use of transparent patterns, which are laid on the print during the exposure to light. Such patterns or border negatives, if one may call them so, may be made from matt celluloid sheets or built up from pieces of glass, some clear and other matt or ground. A still simpler method is to expose to light alternately through masks of different sizes, for example, first through a mask with a small opening and then through one of larger aperture. In this way a deeper tint is obtained over the picture, whilst the surrounding border is lighter. There is, in fact, no limit to the possible variations, but there is, or ought to be, a very strict limit as to what degree of tinting should be done.

Masks can also be made from thin cardboard, or even from thick paper. In order to render them proof against the moisture of the prints they should be soaked in melted paraffin wax before being used.

In my experience of the above process different papers, bromide and gaslight, seem to give about the same result. Prints which after development are placed in the acetic acid bath will keep in the same condition for a very long time, provided they are stored in a dark room. Thus, it is possible to make the daylight exposure on the day following the development of the prints, which often, for convenience, is done in the evening. But, of course, the prints, after treatment in the acetic bath, should be hung up to dry. They may be soaked in water before the tinting exposure or may be exposed dry; the result is the same in each case.

The tinting exposure may also be given by strong artificial light, but a much longer time will then be required.

Note: The foregoing is a veritable taming of a rampant evil to a useful purpose. That old enemy "Yellow Stain" may now be harnessed and worked to give plate tints or to color the entire sheet any shade from pale India to deep Buff.

The Amateur and His Troubles

Conducted by Sigismund Blumann

Copying With a Small Camera
By Leslie H. Phinney

A Copying Lens which may be used on small folding cameras can be secured from any Optical Co., at about the cost of a Protrait Lens. To use: remove back of camera, extend bellows fully and mark point reached on focusing scale. Place camera on a stand or tripod. Place a piece of ground glass in back (oiled paper pasted on plain glass makes a good substitute) and focus by moving camera forward and back until a sharp image is secured. Then make an exact measurement from surface of lens to object. In future work it is only necessary to move bellows to same point and place camera at same distance from object. Exposures must be about ⅓ longer than would ordinarily be given under same conditions of lighting, and the second or third stop should be used. Objects must be centered before the lens by eye and measurement.

Discoveries I Have Made
(A Few Useful Hints)
By Percy B. Prior

A Useful Box In the Dark Room

All amateurs experience at some time or other the awkwardness of the dark room lamp going out, or being turned out accidentally. When this happens while one is developing, loading slides, or using bromide paper, it is, of course, necessary to cover up the sensitive plates, etc., before a new light can be introduced, and if matches happen to be outside, it means also opening the dark room door to fetch them. One of the most useful things to have in a dark room, to be ready for this emergency, is an empty light-tight box, into which plates, etc., can be slipped, or into which the developing dish can be put, if the contingency happens when one has a plate in the developer. Such a receptacle may easily be prepared thus: Obtain a neat box, with close-fitting lid (a suitable one may be obtained from the grocer's or confectioner's), line it with black paper, and also glue a margin of black paper or old velvet round the outside edge, to cover the edge of the lid when it is closed. This handy box, kept ready on the dark room shelf, may be utilized in a moment, in the event of any such emergency as named above, and uncovered papers or plates, or even the developing-dish, may be inclosed in the box until fresh light is procured in the lamp, and the room is made light-tight again for the proceedings to be continued.

How to Use Part of a Spool

One often has a roll of six, ten or twelve exposures and yet wishes to use but one or two and develop them without waiting until the entire spool has been exposed. And what is more to the point, he wishes to leave the remainder of the roll ready to be used as occasion demands. A good plan is to have some strips of court plaster on hand, half an inch wide and as long as the film you are using is wide. Supposing that you wish to remove and develop Nos. 7, 2 and 3, take the spools out of the camera in the dark room and holding both very carefully, cut the film with a pair of scissors one-fourth inch back from the "4", holding the end of the "4" film tight to the black paper while you fasten it down with a strip of the court plaster, putting it on so that half sticks to the black paper, taking care that in making either of the cuts the black paper is not injured. All that now remains to be done is to return the spool to the camera and proceed to turn the key until "4" comes under the little red window ready to expose that film. The part of the film cut away will of course have to be developed as one strip, at least until developed far enough to show the dividing lines between the exposures, which it carries. You will find this scheme works perfectly, and it is often a great convenience to be able to develop one or two exposures without waiting for the whole spool to be exposed.

Club News and Notes

Club Secretaries and Others will oblige by sending us reports for this Department

FORTHCOMING EXHIBITIONS, 1925

October 12th to 31st—Frederick and Nelson Sixth Annual Salon. Address Photographic Exhibition Bureau, Frederick and Nelson, Seattle, Washington. Closing date September 19th.

November 1st to 30th—New Zealand and South Seas International Exhibition and Salon. Address The Secretary, N. Z. and S. S. Exhibition Co., 142 Rattray Street, Dunedin, N. Z. Closing date October 15th.

December 1st, 1925 — Maryland State - Wide Photographic Competition under auspices of the Photographic Club of Baltimore City, Maryland. Address the Print Director, 105 West Franklin Street. Closing date November 30th.

December 19th, 1925 to January 10th, 1926—Salon Italiano D'Arte Fotografica Internazionale. Address the Secretary, Via Cesare Battisti, 1, Turin, Italy. Closing date November 15th.

January 4th to 31st, 1925—Camera Pictorialists of Los Angeles. Address N. P. Moerdyke, Secretary, 811 Washington Building, Los Angeles, California. Closing date December 17th.

January 16th to 31st, 1926—Seventh Buffalo Salon. Closing date December 28th, 1925. Address Lester F. Davis, Secretary, 463 Elmwood Avenue, Buffalo, N. Y.

Brooklyn Institute Announcements

The Department of Photography of the Brooklyn Institute of Arts and Sciences will begin its winter activities promptly the first of October. Mr. Zerbe will conduct his classes in the rudiments of photography in two sections. The beginners will meet on the first and third Tuesdays and the Advanced class on the second and fourth Tuesdays. Mr Zerbe is on the photographic staff of the New York Herald Tribune and has long been known for the technical and pictorial excellence of his work.

Miss Sophie L. Lauffer, the Vice-president of the Department, will again conduct a class in advanced pictorial photography with special emphasis on portraiture and composition. This class will meet on the first and third Thursdays with an afternoon portrait session one Saturday of each month. It has been arranged that anyone working for a Master's degree through the Institute may receive credit on the degree from this course.

All these classes are open to non-members of the Institute and further information regarding them may be secured from Wm. A. Alcock, 34 Wall street, New York City.

Mr. Zerbe will also conduct a series of interesting public demonstrations on ten Friday nights during the season and a schedule of these will be sent upon inquiry to anyone interested in attending.

A series of one-man exhibitions is being arranged the exhibitor for October being Harry A. Neumann, who is best known for his excellent kallitype prints. This show will be open to the public on Monday nights beginning October 19th, and will be followed in November by the work of Arthur Muray of New York.

The Los Angeles Salon

Knowing most of the individuals who comprise the group of artist-enthusiasts of the Camera Pictorialists of Los Angeles and being therefore in a position to fervently bespeak the justice and sympathy of them all, we take pleasure in calling attention of all pictorialists to their Ninth International Salon to be held January 4th to 31st at the Los Angeles Museum. Entry blanks will be mailed on request to N. P. Moerdyke, Secretary, 811 Washington Building, Los Angeles, California. Get your best work done in time and that you may not be hurried start making them forthwith.

Annual Exhibition Portland (Me.) Society of Art

By E. Roy Monroe

"Way down in Maine," thus it is that many residents of the metropolis of the mother state are wont to speak of the State of Maine. Way down in Maine, then, there is held annually the Photographic Exhibition of the Portland Society of Art. The exhibition is directly under the supervision of the Portland Camera Club, which is the Photographic Section of the Portland Society of Art.

Originally the exhibitions were entirely local in character and were participated in by the members of the Camera Club. In 1911, when the Camera Club became the Photographic Section of the Art Society, it was decided that with the fine opportunities afforded by the galleries of the L. D. M. Sweat Memorial Art Museum, the new home of the Art Society, the exhibitions should be made of national character. During the years since that time there have been hung in the galleries the work of nearly every well-known pictorial photographer in the country, at first in frames, and of late years, to meet modern requirements, without frames.

How proud the members of the Camera Club have been to have their exhibition thus recognized by these workers! With what pleasure they have viewed the work hung! There have been Porterfield, Steigliz, Chaffee, Garo, Reiter, Fleckenstein, McNaughtan, Shield, Summons, Partington and a host of others, far too many to mention by name. Today there is hung the work of Archer, Miss Brown, Bucher, Herrick, Jones, Kilmer, Latimer, Libby, McFail, Pardoe, Petrocelli, and others. What a wealth of beautiful work. It has sometimes seemed that there could be nothing better, and yet each year has shown advance.

With what pleasure the members look back to those yearly gatherings, and with what pleasure they look forward to the next year: Those gatherings, when the out-of-town exhibitors are invited to attend the annual dinner and a day's outing as the guests of the club. Many are the friendships that have been thus made and are being made.

Under the by-laws of the Art Society no work can be hung in the galleries until it has passed the inspection of the Hanging Committee, which is composed of six trained artists. An amendment provides that in all Photographic Exhibitions there shall be appointed three additional members from the Photographic Section. These three have invariably been the Exhibition Committee of the Photographic Section. These nine persons always constitute the jury of selection, it being necessary to satisfy a majority to have work accepted.

As to the prints which have passed the jury this year and are now being hung, all are good, some excellent. To criticise would be presumption. With pleasure the members and the general public view them.

Dallas Camera Club

If the Camera Clubs keep up their activities at the rate at which they are going photography is going to become the leading sport of America. Golf Nuts take notice. The Dallas Camera Club under the presidential guidance of Dr. W. H. Matthews is forging rapidly to the front and its monthly publication "Proofs" is not the least of the evidences coming to hand to prove the fact. Those unfamiliar with the contests of this group would do well to write for particulars. It is not limited to members as we understand it.

Pictorialists.

With the Buffalo Salon, the Camera Pictorialists of Los Angeles, and the Southern California Camera Club Exhibitions ahead, it is to be hoped that our American Artists will not again permit foreign Artists to shame them. The European workers, send liberally to us but not at the cost of neglecting their own shows.

CAMERA CLUBS
are invited
To send in prints for
CAMERA CRAFT
Monthly Competition
Read the conditions

The Newark Club

Shall we ever forget the pleasant hours spent with this group of fine fellows? We shall not while we have gratitude, appreciation and memory. They are live, active and potent in every move for the advancement of the higher art of photography and their enterprise takes into consideration a worldly welfare to the extent of owning a clubhouse. Clubs in other places take notice. And on our own behalf thanks go to Woodburn, Graether, and the other henceforth dear friends who spared no effort to make us happy and welcome while we were in their city. That so large an attendance should be found possible in midsummer bespeaks the spirit of the membership many of whom came back to town to make the August meeting worthwhile to a visitor.

Pictorial Photographers of America

This body will hold its seventy-eighth open meeting on the evening of October 5th, at the Art Center on which occasion there will be exhibited prints by members. The plan of hanging is to be praised—only one print will be accepted from each member and that print will be hung without sanction of any hanging judge or jury, thus giving the worker an opportunity to show his achievement according to his own light and taste.

This is our opportunity to acknowledge a most enjoyable evening at the Art Center when and where it was our privilege to meet several of the distinguished members of the P. P. A., Miss Watkins, Miss Mackwardt, and others, and moreover under the specially charming auspices of being sponsored by Messrs. Alcock and Harting. It was the one thing that makes us wish we were nearer New York and could reach 56th Street oftener.

California Camera Club

The month of September was not a dull month on Polk street and with its Dances, Whist Parties, Swims, and Hikes kept the members alert and interested. The Beringer demonstration was especially notable. While we did not attend we know enough of the gentleman's ability to cover any subject he undertakes to exploit and are safe in judging he made a memorable exposition of Improving a Negative With the Aid of Pencil and Knife.

Sierra Club Exhibit

The annual exhibition of photographs was held from September 12 to 20 at the Club Rooms, 402 Mills Building, San Francisco and gathered the usual large and appreciative audiences. Not only those who make up the membership came but a host of the general public who have learned that the Sierrans do things well. None should be a better photographer of Nature's beauties than he who loves to take long tramps, and the special object of this society is to tramp to little known places and scale almost inaccessible heights, not for mere achievement but when scenic charm justifies the exertion.

The Cleveland Photographic Society

Sitting here at the desk our mind travels over the intervening miles to the various groups we met on our recent travels. We shall from now on be able to visualize each club, its officers, members and the homes of them with a live vividness. If the tie that binds us to them is as real as that which binds them to us we are truly friends. We wish space permitted the publication of the entire Bulletin before us. Poetry, Wit, and Information are interwoven to make real literature. Hartman rides a genuine Pegasus which in one who is so successful in practical matters is astounding.

We note that friend Steinke is going to demonstrate Paper Negatives. A bit of enterprise we commend. The program for the coming year is here reprinted verbatim.

The Program Committee is getting together its plans for the coming year and wants suggestions from the members. Please fill out this questionnaire, tear it off, and mail it or give it to John Steinke. Get it in quickly, but be sure not to say anything you don't intend to back with your own help later.

General Program:

1st Wed.—Subject of general photographic interest.

2nd Wed.—Open House, and some specialized photographic subjects.

3rd Wed.—Picture Nite.

4th Wed.—Technical Nite, a series of short demonstrations by members on various subjects.

Notes and Comment

The Graf Variable

We have been doing some serious experimenting with the Graf and find this objective a revelation. To possess in one mount, without addition or removal of elements, a highly corrected anastigmat and a diffusion lens producing exquisite quality, is to be rich. We know only a small part of the merits of our Graf as yet but learn new things every time we use it.

Defender White Silk Paper

This is a distinctly new creation and follows the popular Buff Silk of last year. It is especially designed for distinctive portraiture but our own playing with a sample justifies our recommending it to the amateur to whom new effects are always welcome. The surface is embossed to a semblance of fine spun silk and the allusion is furthered by a sheen which can be likened to nothing else but silk. It comes in double weight only.

Seneca Cameras

The new Seneca Camera Catalog is a thing of beauty and the instruments pictured and described therein tempt one to buy. There are Box Types, Vest Pocket and a complete line of Roll Films, as well as Studio and View Cameras. We note, too, a Seneca Focal Plane Shutter at remarkably low pice. This prospectus is informative and profitable to all interested in new merchandise.

The Kawee Hip Pocket Camera

It weighs about a pound and its thickness at the largest point is 1¼ inches: Notwithstanding which, this little machine has every convenience and adjustment and comes equipped with the choice of any lens selected. Hip Pocket is used as a caption because the instrument really does go into the hip pocket without suspicious bulge. Burleigh Brooks, 136 Liberty street, New York City is the American selling agent and will be pleased to send literature on request.

Photo-Engraver

Applications for photo-engraver will be rated as received until December 30. The examination is to fill vacancies in the Government Printing Office, Washington, D. C., at a salary of $1.15 an hour. Employees are allowed extra rates of 50 per cent for Sunday, 15 per cent for night, 50 per cent for overtime, and time and a half additional to gratuity pay for holiday work.

Applicants must have completed an apprenticeship or equivalent of at least four years in the photo-engraving trade, at least one year of which must have been in one of the following special branches of photo-engraving; Half-tone or line photographer, stripper and printer, copper etcher, zinc etcher, finisher and re-etcher, router, and prover. There is a vacancy at present in the position of half-tone photographer.

The duties of appointees will be to perform the duties of a photo-engraver in connection with their particular branch of the trade as required for all kinds of work in the Government Printing Office.

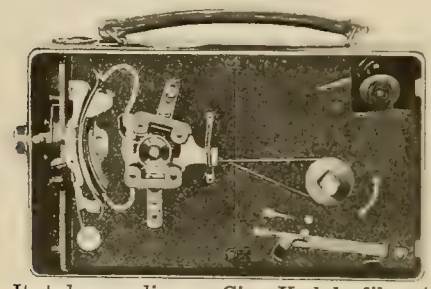
Competitors will not be required to report for examination at any place, but will be rated on their education, training, and experience.

Paco

If any of you think these squibs are subsidized or coerced try to buy or force us. We love our friends and we want them to know it. Jim Reedy, Dye and Merriam are the secrets of the success of Paco. Back of their goods, back of the enterprise, lies the geniality and integrity of men. To be honest, to be pleasant about it, to saw wood without throwing hammers at competitors, and to give freely that one may get, is a policy that brings success. It has been the policy that made Paco mean what it does to dealer and consumer.

A New Motion Picture Kodak That Is Practically Pocket Size

Home movies would seem to have been now brought within complete realization with the announcement just made by the Eastman Kodak Company of their development of a new model Cine-Kodak. It is practically pocket size and as simple to load, hold and operate as an ordinary Kodak. The more serious worker may still prefer the present electrically driven Cine-Kodak but the new more compact model will appeal to the world of amateurs at large. With its genuine leather covering it has the appearance and is about the size of a 3A Kodak closed.



It takes ordinary Cine-Kodak film (16 mm wide) in 50 or 100 ft. lengths, is daylight loading and spring driven. The film is made reversible, that is, through a special process the negative is reserved to a positive and the film actually exposed is used for projection. This eliminates cost of additional film and printing and is an emphatic economy of operation.

The price of the film it is announced also covers the cost of finishing at any one of the Eastman laboratories. No tripod is necessary.

This new model is held at waist level, the subject found in the view finder and by simply pressing a spring twenty feet of film may be exposed without rewinding. Steady spring tension provides for evenness of exposure.

The lens is an f. 6. 5 especially designed for this camera. It has a focal length of only 20 mm (less than 1 inch) which gives a broad angle and permits the photographing of large objects at relatively close range. "Close ups" can be made at 4 ft. and distant views can follow with no focusing adjustment.

The weight is given at 5 pounds when loaded, size 8-13/16 inches long by 5-9/16 inches high and 3-1/16 inches wide, and is therefore easily carried.

Indicators on the outside of the camera are convenient helps to the operator. An exposure guide on the diaphragm scale shows which of the four stops to use under various conditions. A footage indica-

tor automatically tells how many feet of unexposed film are left in the camera.

The film reels are opposite each other and can easily be loaded in daylight. Threading can be done very quickly. Pull-down claws in the gate automatically adjust themselves to the perforations in the film. The guide bar is at an angle, allowing the film to be wound on the reel without danger of jamming or of loose-winding. Studs in the door prevent closing the camera if the loading of the film has not been correctly done.

The curved gate holds the film accurately in focal plane without danger of abrasion or scratching and also eliminates the necessity of frequently cleaning the gate.

The exposure lever may be locked in operating position so that the operator may place the camera on a firm support and include himself in the action of the picture.

As this new model uses the same film as the original Cine-Kodak no duplication of stock on the dealers' shelves is necessary.

A Startling Innovation

Detroit is as distinctly a photographic center as Rochester. The Commercial Photographers from that place carry away the honors wherever they exhibit and now Miss Jessie Bonstelle puts the stamp of authority on this statement by exhibiting a Salon of Pictorial Photographs in the mezzanine gallery of her charming theater. During the entire week (and for all we know longer) during which Lightnin' was produced at the Bonstelle Playhouse this collection of prints was open to the public. We are informed that the audience made it almost an opera promenade and crowded the display. Which bespeaks the good taste of Detroit audiences and the enterprise of the lady manager. More luck to her.

The Shutter Release Holder

The users of automatic exposure trippers or Shutter Releases, so-called, who have suffered from the inconveniences occasioned by the swinging of those devices and the occasional accidental exposures caused thereby will be glad to learn of an inexpensive and efficient little invention just put on the market which will free them from all worry of premature exposures.

The Larrance Page Shutter Release Holder is being offered at so ridiculously low a figure that we cannot conceive of any photographer permitting himself to do without one. Twenty-five cents is as a penny for the service offered, and can hardly give worthwhile profit over the making.

Contest Paper

The Ansco Company have put an entirely new paper on the market which has only a tentative name. To the user who presents the best name is offered a valuable prize. We advise all to write to the firm for particulars. Before the decision and award is made the new Ansco brand shall be so established on its quality and the temporary name for it so fixed in the minds of its admirers that "Contest" might better be its permanent designation.

NOTE

Photographs and Photostats of Naturalization Certificates Prohibited by Law

Photographers have been requested from time to time to make photographs or photostats of certificates of naturalization. These have been secured for the purpose of submitting evidence of citizenship of the persons holding a certificate to Government Departments or to relatives abroad, particularly in those cases where efforts are being made to secure the admission to this country of alien immigrants.

The Federal Penal Code prohibits, under heavy penalty, the printing, photographing or causing to be printed or photographed any print or impression in the likeness of a certificate of citizenship. Violation of the law is punishable by a fine up to $10,000, or by imprisonment up to ten years, or both.

The evidence presented to the Commissioner of Naturalization, Washington, D. C., shows that such prohibited copies are frequently being made by photographers who are unaware of the fact that it is prohibited by law. This warning is given publicity in order that photographers may be on their guard.

Our Book Shelves

The Romance of Old New England Rooftrees

We are prone to complain of the lack of traditions, of the dearth of landmarks, and such things as make the old world mellow and romantic. Let all who entertain such regrets read Mary Caroline Crawford's book and muse on the photographic reproductions with which it is illustrated and they shall be comforted and informed.

The diction which this lady has brought to the pleasure of her narratives is peculiarly fitted to the subject. The style is as in any Romaunt. A charm that we should attribute to fiction permeates the pages. There is not a trace of the catalog manner and interest survives, yes intensifies, to the last line of the last page.

Bits of history, anecdotes, personal notes, human descriptions enhance a generally smooth flow of history, biography and more intimate matter. An occasional letter brings a well known character vividly to the reader. All in all a book as valuable as charming.

390 pages, cloth bound in blue pebbled silk-cloth, $2.50. The Page Company, Boston, Massachusetts.

A History of Photography In French

With the knowledge of what parts Niepce and Daguerre played in the drama of Photography we are prepared to look for the French to speak authoritatively on the subject. That people made history in many ways, in none more important than that of the fixed image on plates.

So it is with pleasure that we announce this Historie de la Decouverte de la Photographie, avec de nombreuses Illustrations dans le texte, by which those versed even less than ourselves in the polite tongue of all nations shall know that this history of the discovery of photography is profusely illustrated.

Paper bound, 319 pages, Paul Montel, 35 Boulevard Saint-Jacques, Paris.

Effective Type-use for Advertising

Quoting the very first paragraph should sell this book. And all of the text is as apt and trenchant.

"The Man who drives his cart through the street and yells 'Strawberries! Strawberries!' does perfect advertising. He gets the attention of potential buyers and tells them, understandably, good news of something to buy and he has the goods right there when and where desire is aroused: all of which is merchandising at its best."

Follows the close of the foreword:

"First, get attention; Second, deliver a message. Attention is got almost always by something other than type. The message is delivered almost always by type. You can make an advertisement wholly of type, but no advertisement can be made wholly without type."

This intriguing start leads to the best of what one might expect. To anyone who is interested in printing, advertisements, advertising, text, and kindred subjects the book of which we speak brings something worth buying.

139 pages, stiff red bookcloth, $2.00. Sherbow, Patchogue, N. Y.

Resinotipia

From the press of "Il Progresso Fotografico" of Minalo comes the first authoratative book on a more or less new process of picture making. Professor Rudolfo Namias is known as one of the world's great scientists and as an authority on that special branch of science which deals with photography. If he has not invented Resinotipia he certainly has put into shape the methods of using it for a means of expression. This book, therefore, from the pen of Namias, will be a valuable acquisition to the literature of photography.

It will be recalled that the famous pictures of Echague are made in this process and the mystery of how their textural beauty was obtained may now be cleared away.

International Photographic Association

Notice to New Members.

Through an unfortunate circumstance the portfolio containing names and data of subscribers who have sent in their applications, renewals of membership, and other information pertaining to the I. P. A. has been lost. Due to unusual activities in these offices and the unpacking and repacking of many bundles of pictures from all parts of the world we have not been able to maintain our usual order and system and it is probable that the missing material has been done into a packet that is now on its way to a distant port.

In the course of time what is lost may be returned to us but it is imperative that we give you the service you have been led to expect of Camera Craft, and which is your right. Will you, to help us do this, mail us a duplicate of your applications, etc.? Any who have sent in anything pertaining to this department will oblige us greatly by repeating their correspondence.

Taking the present opportunity we would again invite every member of the I. P. A. to enter prints in our monthly competition. Those of our readers who have won medal or prize are enthusiastic in their praise of what they have received. The medals are not mere stamped or moulded metal disks but hand-wrought, hand engraved pure silver medals made for us in an original design by Shreve and Company who rank as one of the five great jewelers of the world. The fountain pens are supersize, solid 14 carat gold pointed, gold-filled ferrule on cap, and in every way high grade articles. The two, one and half year subscription awards have whatever value you feel Camera Craft has earned.

The conditions of this competition are so liberal and the rules so eminently for your own comfort and advantage that nothing should deter you from entering your prints. Remember only these few rules: Your name and address must be on the back of every print; No prints can be returned under any circumstances; And please do not write letters about your contributions and expect replies. The jury are the only judges, their decisions are final, and no one connected with Camera Craft shall ever act on the juries.

Many of the highest awards in past months have gone to men and women who have been virtual novices. They had a pictorial sense, were careful and conscientious workers, and took pains to send of their best. You have the same opportunity. You cannot hope to win with any old thing picked up at random and thrown into an envelope. If you get something good work it up or have it made right and let it win for you.

As to the objects of this I. P. A. which has functioned so many years—keep exchanging with one another and let your talents grow by seeing what others are doing. Profit by their superior ability or their mistakes. If the first or the second correspondent does not satisfy you keep trying and in the course of time you will have such a circle of friends and co-workers as will add to your photographic pleasures. The writer numbers some of his best friends among those whom he learned to know and like through the I. P. A. In fact his interest in photography has survived periods of discouragement and depression through the incentives of interchanging pictures with members of this association.

S. B.

CLASSIFIED ADS

A Service Department for readers. No regular business advertisements accepted. Position wanted ads inserted once free. Other ads, such as For Sale, Wanted, etc., four cents a word with a minimum charge of one dollar each insertion.

These advertisements MUST BE PREPAID and reach us on or before the 15th.

STUDIOS FOR SALE

Practically a one-man studio in one of the most prosperous cities of Central California with a population of 25,000.

Business has been quiet; yet in the five years I have been here there has not been a year the studio has not paid for itself, with a good margin.

In these parts it gets hot, yes, but heat prostration is unknown, our heat is an integral part of our prosperity.

I have been in this heat for twenty years and am still going strong. Have never been on the C. O. D. list, have never had to be dunned, have been driving my own for eight years, and it is not a Lizzie either, vacation regularly, eat regularly. I do not declaim all this to boast, but to tell you that the city and climate, though maybe not the most ideal, are paying good dividends.

A proposition has come up which requires my selling out quickly. Have been holding it at $3000.00 which it will earn in less than a year if you are a capable photographer. Will sacrifice for $2200.00 which must be mostly cash. Splendid for man and wife. If you have the cash write for details, otherwise please don't. Address California, care Camera Craft, 703 Market Street, San Francisco, California.

Kodak finishing shop, doing good business in town of 2500, carrying cameras, music, pictures, frames, etc. Other business forcing owner to sell. Box 387, Cottage Grove, Oregon.

Only studio in good small town, in wheat belt. Fully equipped, north light, electric lights, city water and residential accommodation. Large territory to draw from. Harrington Studio, Harrington, Wash.

Commercial Studio in the most progressive city on the Pacific Coast. Doing a large business. Complete equipment for all branches of work. Must have $2000.00 cash to handle. Address Commercial, care Camera Craft, 703 Market St., San Francisco, Calif.

Well located, well established studio in a live growing city. Doing good business at good prices. Must be sold. For particulars address Eklund Studio, Billings, Montana.

OUTFITS FOR SALE

Compact Graflex 3¼x5½ B & L Tessar F4.5, four holders, film pack adapter, good condition. Cost new approximately $150.00, will sell for $75.00. Larrance Page, 2334 Roosevelt Ave., Berkeley, Calif.

Victor Flash Cabinet with new coil $65.00, Century Studio camera and stand, and various other studio equipment. Located in good town for business. Will sell as a whole or separate. H. H. Platt, 205 Church St., Yuba City, Calif.

Eastman Panoram No. 4, Premo Pony No. 6, 4x5 plate, Premo A 4x5 plate, one thin 4x5 plate, one 3¼x4¼ plate "box," one 3½-inch Eastman film tank, trays, frames, holders, etc. $30 cash. Alfred J. Heyman, 712 5th Ave., S. E., Minneapolis, Minn.

Stereo camera bargains, 5x7 and 45x107 mm. W. S. Cotton, 5319 First Avenue, Los Angeles, Calif.

14x17 Camera (R. O. C.) 40-inch bellows, with two plate holders. Excellent condition. Sell $25.00. McKay Art Company, Missoula, Mont.

OUTFITS FOR SALE—Continued

3A Graflex-Autographic. Bausch and Lomb Lens F4.5 with case, as new.
3A Autographic Kodak Special, Bausch and Lomb Lens F6.3 with case, as new. Will sell or trade.
EICHER, Box 326, Lansing, Mich.

6½x8½ R B Cycle Graphic in case. Goerz Celor F4.5 lens. Ilex Acme shutter. Perfect condition. Bargain. Price $90. Details on application. Maynard L. Oman, P. O. Box 486, Easton, Md.

Plaubel Makina Vest Pocket camera, F3 lens, film pack adapter, six plate holders, sole leather case and developing tank. Condition practically new, $46.00. 2¼x3¼ Ansco Super Speedex, F4.5 lens, condition almost new, $26.00. Sent C. O. D., subject to examination. S. B. Buckner, Fort Leavenworth, Kansas.

Sept Motion Picture hand camera, uses standard size film. Makes snapshots, time exposures or motion pictures. Camera fitted with F3.5 lens, complete in case with 6 film magazines. Brand new. List price of camera $100.00, reproducer listing at $40.00. Will sell both for $60.00. Address Sept, care Camera Craft, 703 Market St., San Francisco, Calif.

Eastman 2-D 8x10 View Camera, case, no lens, excellent condition. Crown Tripod and tilting tripod top. Lists for $73.00, first $45.00 takes them. Inman, 546 Pine, Long Beach, Calif.

My Personal Property, all exactly as described, Eastman autog V. P. F6.9 as new $9.00; Ansco 2¼x3¼ 6.3 lens, fine cond. $15.00; Goerz V. P. Tenax Dagor lens holders and case $20; 3¼x4¼ Speed Graphic, like new Heliar lens, case, $65; 3A Eastman Special B & L 6.3 lens in Compound very fine $30; No. 3A roll film Graflex B & L Tessar 4.5 $70. Voigtlander 10x15 C. M. revolving back Reflex, 3 double holders, good condition, no lens $47.50. B & L 7A Protar No. 5 in Ilex Acme, like new $45. No. 13 B & L 7A Protar in Volute and also barrel, cost $145.00, extra fine, $70. Ica Kinamo Motion Picture camera Model B C. Z. 3.5, case, etc., new condition, list $145.00, for $85. 10 gauge Parker hammerless double barrel shotgun, Damascus twist steel barrels, in case $55. 32 cal. Savage automatic pistol like new $15. Carl Zeiss 8-40 Delactis binoculars can not be told from new $55. 23 jewel Waltham watch 16 size open face adj. to 5 positions, fine case, as good as new, cost $90.00, for $30. Any article shipped by express with privilege of examination upon receipt of 10% deposit, refunded if not satisfied.

B. DOCKMAN, 29 So. 5th Minneapolis, Minn.

OUTFITS WANTED

8x10 Printing machine wanted. Give price and description. Frank H. Steinicke, 1670 Steuben St., Utica, N. Y.

No. 5 Magazine Cyclone camera, with plate holders, or will take plate holders alone. Wm. D. McClure, 447 77th St., Brooklyn, N. Y.

8-inch Cirkut attachment, tripod top, bulb, hose, gears and case, to complete No. 8 Cirkut outfit, 4x5 Graflex R. B. Model B. High power Carl Zeiss Prism Binoculars. A. M. Shaw, 602 So. Soto St., Los Angeles, Calif.

ol. XXXII No. 11 NOVEMBER, 1925 Price 15 Cents

SAN FRANCISCO
PUBLIC LIBRARY

CAMERA CRAFT

THANKSGIVING! I'LL SAY! LOTHERS AND YOUNG

SAN FRANCISCO CALIFORNIA

PHOTOGRAPHIC PRODUCTS OF PERFECTION

NOW READY!

GEVAERT PORTRAIT FILM

A SUPERIOR PRODUCT MADE ESPECIALLY TO
FIT THE REQUIREMENTS OF WORKERS IN PORTRAITURE

Ultra Speed—Unusual Latitude and Gradation—Rich in Silver
Extra heavy non-curling base—Etches perfectly

Ready Soon--GEVAERT CUT FILM

Commercial — Process — Commercial Ortho

The GEVAERT Co.
423 West 55th Street

OF AMERICA Inc.
New York City.

Chicago Representative: GEORGE W. MACKNESS CO., *180 North Wabash Ave.*

OUR COMPETITION

has excited astounding interest and brought satisfying results.

THE PICTURES

were good considering that this is a new proposition to our readers

BUT

they are going to be better and better and more numerous when the winners get

THE PRIZES

and the amateur is going to get a new and delightful incentive for taking and making pictures.

Get your prints in before the 10th of the month.

Camera Craft Publishing Company

703 Market Street San Francisco, Calif.

IDA M. REED
Owner and Manager

EVELYN M. BLACKMAN
Secretary-Treasurer

CAMERA CRAFT

A Photographic Monthly

Entered at the Postoffice in San Francisco as Second-Class Matter
Copyrighted, 1925, by Camera Craft Publishing Co.

CONTENTS FOR NOVEMBER 1925

Cover Picture—"Thanksgiving! I'll Say!" ..... Lothers and Young
Frontispiece—"Moonlight" ..... Adolpf Fritz
The Infinite Variety (Illustrated) ..... Sigismund Blumann 519
Art ..... Talmal Pasmayii 527
The Essential Factor of Accuracy in Timing Exposures ..... Dr. Emil Mayer 528
A Hundred Full Length Backgrounds in a Ten-Inch Box ..... John C. Turnbuhl 530
Making a Projection Printer from Studio Accessories (Illustrated) ..... Emery G. Gregory 532
Verses:—My Dog and I (Illustrated) ..... Sigismund Blumann 533
Technic of Bromoil Printing (Illustrated) ..... Maximilian Karnitschnigg, G. M. 534
Instantaneous Exposures on Agfa Color Plates ..... Photoblätter 539
Cine Photography for the Amateur ..... H. Syril Dusenbery 541
Again, the Making of a Picture From a Snap Shot ..... S. B. 544
Editorial: Thanksgiving 546
The November Competition 548
The Winning Prints 549
A Graceful Acknowledgment (Illustrated) 550
Association News 551
Pacific International Photographers' Association 553
Photo Finishers' Association 554
Chit Chat 555
The Amateur and His Troubles 558
Diaphragm Markings; How to Rectify a Common Photographic Error; Cracked Negatives.
Club News and Notes 560
Notes and Comments 565
Our Book Shelves 567
International Photographic Association 568

MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

Expirations—Subscriptions to Camera Craft are discontinued on date of expiration. Your wrapper address shows your expiration date. ¶**Renewing**—In renewing a subscription, do not fail to say that it is a renewal. ¶**New Address**—In notifying us of a change of address, give both the old and new address.

Subscription Price $1.50 **Canada, $1.75** **Foreign, $2.00**

Camera Craft Publishing Company, Claus Spreckels Building,
San Francisco, California

CONTAINS ASSOCIATION NEWS OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

FOREIGN AGENTS

Australia { Harrington, Ltd., Sydney; Kodak, Australasia, Ltd., Sydney
Brazil ..... Casa Stolze, Rua Direita, No. 14, Sao Paulo
China ..... Squires, Bingham & Co., Shanghai
Japan ..... K. Kimbel, Yokohama
Malta ..... Do Agius Catania, 41 Sda. Reale, Valletta
New Zealand ..... Richard Hill, Matlock House, Devonport, Auckland
Philippine Islands { Camera Supply Co., 110 Escolta; D. Denniston, 118 Escolta
Scotland ..... Robert Ballentine, 103½ St. Vincent St., Glasgow
South Africa ..... A. Goldie, P. O. Box 1594, Durban
Argentine, S. A. ..... Correo Fotografico, Maupi 231, Buenos Aires

OFFICIAL ORGAN, PACIFIC INTERNATIONAL PHOTOGRAPHERS' ASSOCIATION

Press of THE HANSEN CO., San Francisco

QUICK SERVICE
BEST WORKMANSHIP

PHOTOGRAPHIC
POST CARDS
FROM YOUR OWN NEGATIVES OR FILMS
THE LARGEST AND BEST EQUIPPED PLANT IN THE WEST

QUANTITY PRINTING
ANY SIZE UP TO 9x11 IN.

J. K. PIGGOTT CO., 86 THIRD STREET, SAN FRANCISCO, CALIF.

LEARN "OPAQUE" PHOTOGRAPHY. A novel filmless process that saves money. Complete instructions $1.00. Money back guarantee. Sample photos 10c. Particulars free.
KOCH'S STUDIO, COLLBRAN, COLO.

Retouching and Tinting in Water Colors and Oil
Old Photos Enlarged in Crayon, Water Color and Oil
Anna Ottnat, 514 Hill Street, San Francisco, Cal., Phone Val. 1606

SLIDES and PHOTOGRAPHS COLORED
In Oil or Water Colors
WILLIAM G. BLAND
171 Grafton Street Rochester, N. Y.

KODAK FINISHERS should order envelopes now through "Our Mill Printed Service" and save money.
Samples on request.
THE ART PRESS, Fremont, Ohio — After Feb. 1st.

ART PUBLICATIONS
Special descriptive circulars free.
E. M. DUNBAR, 33 Rowena Street, Boston 24, Mass.

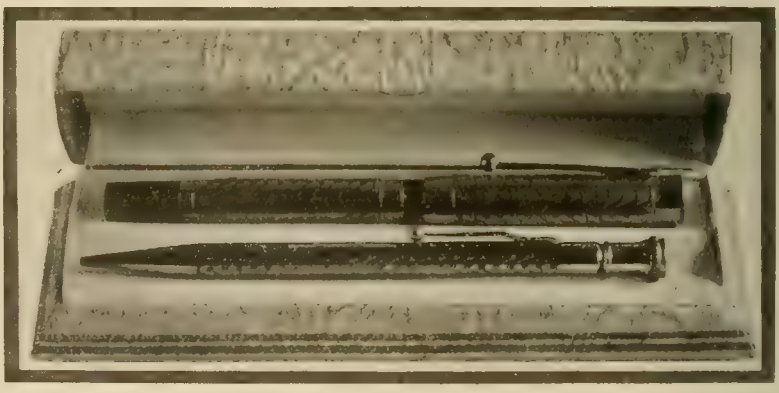
Instructions in Color Photography
Infallible methods and formulas—in use over 12 years with absolute certain results — now available. Write for particulars. Will Rounds, Autochrom Expert, 112B First Street, Lowell, Mass.

A HOLIDAY GIFT
THAT WILL GLADDEN THE HEART OF THE RECIPIENT AND CONVEYS YOUR SENTIMENTS IN TERMS OF BEAUTY AND USEFULNESS

A Fountain Pen *and* Propel-Repel Pencil

Guaranteed in every way by manufacturer's policy.

All in a neat leatherette case.



The pen is solid 14 carat gold. The barrel solidly covered with heavy gold plate. The pencil is of the same valuable metal.
WE MADE AN UNUSUAL BUY
At an extraordinary price and propose letting our readers in on it. Self filler of course.
Price, $3.00 for Pen and Pencil, Boxed
Send your remittance with order to
CAMERA CRAFT PUBLISHING COMPANY
703 MARKET STREET Department F SAN FRANCISCO, CALIFORNIA

Save Your Money By Clubbing Your Subscriptions
Let us quote you prices on any combination of magazines you desire
CAMERA CRAFT PUBLISHING COMPANY, 703 MARKET ST., SAN FRANCISCO, CALIF.

MOONLIGHT

ADOLPH FRITZ
Vienna, Austria

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXXII NOVEMBER 1925 No. 11

The Infinite Variety

By Sigismund Blumann

Illustrated by examples from various workers

NOTE: The captions may strike the reader as rather didactic but that fault is unavoidable if the object sought should be attained.

To the Kaleidoscopic discussions about Photography already exploited may be added another, which offers no invitation to controversy. Accepting Pictorial Photography as a Fine Art, and Commercial Photography as a Liberal Art, and the technic of both as a Mechanical Art, where does one end and the other begin?

And if there be no definite line of demarcation and each blends into the other, does not this denote that all partake of the qualities of Fine Art?

As a matter of fact it is of no importance, whatever opinion may hold, for truth is stronger than individual opinion and truth is inflexible, unvarying, absolute. It is like the chain which is gauged for strength by its weakest link: A half truth being a whole fallacy. The fact is that men only think they differ as to whether photography may or may not be a Fine Art. This is proven when one who cannot so accept Camera work is shown a real picture made by photographic means. He begs the question, he prevaricates, he resorts to what we Americans call "Hedging."

"This is an imitation of a painting and a painter could do it better."

Let us see wherein it is an imitation of a painting. The painting is good or bad inasmuch as it conforms to certain laws which have been laid down by Nature, not arbitrarily formulated by man. Curves are luxuriant, restful, graceful; Composition, pattern, tones, planes and all the rest are based on Nature's laws. When the painter conforms to these laws, and when the photographer conforms to them, each conforms to the other. The famous Meissonier Charge is no more to be condemned as photographic than a Mortimer print is to be held contemptuously as an imitation painting. They are both Fine Art.

SECOND CHILD PORTRAIT AWARD
Portland, Oregon, 1924

ORRA L. MARKHAM
Portland, Oregon

Markham is a professional portraitist and at the same Convention where the above print won second he achieved first place. While striving to deliver what his patrons want and succeeding as his financial standing attests, Mr. Markham makes his portraits pictorial. His winning of the Camera Craft Silver Cup with "Bread and Butter" work clinches the final proof that men may do the day's work with distinction.

PORTRAIT — LEON ALPERN LEWICKI

Pittsburgh Salon, 1925

A pictorial bit of sketchy portraiture accepted at one of the world's leading Salons. Where does Pictorialism end and Commercial Portraiture begin? The question is not a catch but a problem and its solution will reveal several paradoxes.

FIRST CHILD PORTRAIT AWARD
Portland, Oregon, 1924

SPENCER AND STOLTE
Alameda, California

The Misses Spencer and Stolte for all their great success in the profession always are artists. The business aspect of their portraits is lost in a truly pictorial quality. Not only is their work artistic by line and quality but by content as well. They seem inclined to tell a story. This may be the feminine of it but we think not. Art still governs though the dollar pulls another way.

FIRST AWARD INTERIOR CLASS
Portland, Oregon, 1924

THE LATE H. HUNTINGTON
Oakland, California

Mr. Huntington claimed no more than an ambition to make his Commercial Prints such as would serve their prime purpose without outraging artistic tastes. His use of pattern and judicious diffusion are worthy of study. It was his boast that he had insisted on giving his "Customers" pictures and had made them like them.

FIRST COMMERCIAL AWARD
Portland, Oregon, 1924

ANGELES COMMERCIAL STUDIO
Portland, Oregon

To find the picture in this conceive of the prosaic dresser taken full front and with needle sharpness. The Commercial in this case had to be stressed but the sense of beauty plainly influences the rendering.

FIRST ILLUSTRATIVE AWARD
Portland, Oregon, 1924

J. VANDERPANT
New Westminster, Canada

Mr. Vanderpant is a professional portraitist and a pictorialist from love and instinct. His reputation has been gained and maintained at the world's Salons and in his individual work, better than amongst a collection of many workers, he illustrates our contention that the line of demarcation—Portrait, Pictorial, Commercial—is difficult to define. In fact we can fancy Mr. Vanderpant as telling us this in stronger terms and pithier language than we command. He calls the above picture "A Wicked Generation" thus making it Illustrative Commercial.

END OF THE QUEST — PAUL WIERUM

Pittsburgh Salon, 1925

Apparently a purely Pictorial effort, yet we can conceive of some large shipping concern using the picture with a caption—

"THE OLD SHIPS

never would suit our exacting present day traveler. The wonderfully sumptuous lines of the Blank and Company Fleet are not only beautiful in their greater way but are absolutely safe." Look over the advertising pages of the great publications, the Calendars, the Daily Newspaper and form your own deductions.

The Commercial Photographer is the farthest removed from the Pictorialist, yet in the circle of values he comes closest to him. The really great Commercial Craftsman seeks utility, obtention of a given purpose firstly, but he strives for beauty, for lines, values, tones, planes and composition. In fact prints originally produced for business purposes have won pictorial honors.

Starting near midway between these extremes of aim and occupation lies the Portraitist. He makes pictures of faces, for money. He is commercial. By no power of long hair, neckties, or mannerisms can he contrive to cover his desire, demand, and need for a fee. Yet his problems are somewhat finer and his achievements, not altogether by convention, are generally greater than the Commercial Photographers' and less than the Pictorialists'. Then behold! We have Marcus Adams and Lionel Wood who make Pictorial Portraits and are professionals: And every salon shows at least one erstwhile exclusively landscapist essaying a face, a head, a figure.

The proposition to be Q. E. D. must be stated in its proper terms. It is not that Photography is or is not an Art, fine or otherwise, but that a photograph may or may not be a work of art. The thing before us is what we are to judge, not the means or methods by which it came about. Moreover we are to judge each properly—a Painting as such, an etching, as such, a photograph as such. The musical critic may not condemn a violinist because he has not the piano tone, or the other way round if you will. A photograph is a photograph and as a photograph it may be rotten bad as any potboil, or sublimely fine in its way.

To illustrate the points, which are not mine but common to all generous minds and catholic tastes, I have borrowed pictures from many sources. My words are piffling and pass like a whisper on the breeze as these examples roar their lesson. Some are pictorial landscapes, some are pictorial portraits, some are pictorial architecture, even the purely utilitarian image of furniture shows a certain pictorial charm. This pictorial quality which I purposely reiterate and emphasize is not in the things pictured but in the eye of the artist. The faculty that sees that beauty is the essence of artistry and the skill that materializes the vision that you may see it, too, is fine art.

ART

Some men believe in God but all believe in Beauty. What is beautiful to one may not be so to another, yet something of color, form, substance, outline, appeals to the human being. The reproduction of such beauty has been called Art. Only God knows what Art may mean today.

Tamal Pasmayii.

The Essential Factor of Accuracy In Timing Exposures

By Dr. Emil Mayer

A good foundation is essential for a substantial house, and likewise a good negative is the basis of all photographic work. A good negative requires a correct exposure—a simple statement, but difficult in fulfillment. The commercial photographer is more fortunate than the amateur, as his artificial light sources are more standardized than the ever-changing natural light sources of the latter, whose light conditions range from mountains to misty plains; from sunny beach to dark cloudburst; from bright interior to mystic church; and even more often to pictures, original and charmful, that he aims to rescue from the fleeting moment.

The many types of exposure meters and other devices intended to aid in determining the correct time of exposure are cumbersome and not entirely satisfying. When traveling the proportion of poorly exposed negatives increases, and the amateur becomes disheartened by finding his most valued pictures failures.

Such considerations have induced me to seek a device that indicates the intensity of light in the same way that a thermometer indicates temperature—an instrument that measures light without the necessity of performing calculations.

Among the present ways for determining the exposure are the exposure tables from which one estimates the correct time by evaluation of various factors. Even the determination of these factors requires experience, and is often impossible under abnormal conditions of the atmosphere. In addition, a slight mistake in the proper coordination of these factors will throw the supposed correct exposure far off, and in that critical moment of picture taking there are many other things to be thought of besides arithmetic.

Other means are optical exposure meters in which the object is viewed through a lens and the light is gradually erased by an advancing wedge absorbing it. At a definite point the amount of absorbed light can be read from a scale. Even such instruments are useful only in the hands of experts, as the determination of the endpoint is difficult and ambiguous. The directions say, "Turn until the details of the shadows disappear, or until the picture appears as a moonlight scene." What if the object has no details in lights or shadows, as a marine view or snowscape, or a line drawing? Such devices are therefore undependable.

A third type of photometer utilizes strips of light sensitive paper that are exposed until they are of the same color as the standard. Here we approach somewhat a correct measure; however, in strong light the darkening is too rapid, in the interior it is proportionately too slow, so that this is only useful in medium light. Again the sensitive paper is

subject to variations, especially if it is slightly moist, and quite often it will not darken to the shade of the standard color. Most important, however, is the fact that such exposure meters "measure" only the light in the neighborhood of the photographer, and not the light conditions of the object to be photographed.

These considerations have finally led me to construct the light indicator Justophot. My aim was to have a photometer or lightmeter that measures objectively the intensity of the light, independently of personal experience, and with rapidity. In principle the device consists of an iris diaphragm, and four plates of accurately known light transparency. The entire range from bright sunlight to dark interior falls into four zones and each zone is represented by a corresponding plate. For example, plate A is for sun and bright daylight and has the number 1-25; plate B for diffused light carries the mark 1-5; plate C for interior and twilight has the number 4; and plate D for dark interiors carries the number 30. The arrangement is such that each of these four plates can, at will, be interposed. For instance, I start with bright daylight and have plate A in position. The iris is closed and I place the instrument on my eyes and open very slowly until the light is sufficiently strong to make the transparent number "1-25" just visible. I stop and read the position of the iris and know then at what opening of the diaphragm or stop the correct exposure will be 1-25 second. The instrument will automatically correct my errors. For instance, I judge bright daylight and start again with field 1-25, but the atmosphere is rather hazy and I am unable to read the number at full opening. I am thus forced to start with plate B, or 1-5 second exposure and determine the correct stop by slow opening of the iris as before.

An additional disk corrects (if desired) for the different grades of sensitive plates, and yellow light filters.

Actual experiments of persons with no knowledge of photography have conclusively shown that the instrument is relatively free of the personal equation, for they have been able to determine accurately the light intensity. The measurement takes only a few seconds: The lens is directed toward the source of light, and the diaphragm is slowly opened until the transparent figure becomes visible upon a black field. Then the correct stop is read from the iris, and the correct time is represented by the figure. Whether in artificial or natural light, summer or winter, high mountains or plains, the instrument will give the actual light conditions and, therefore, the correct exposure.

I have also attempted to meet another need of the photographer—a device for the exact determination of the exposure of paper, especially when making enlargements. The commercial photographer again has the advantage of working with fairly constant conditions, whereas, the amateur has all conceivable varieties, for the exposure period depends naturally on (1) the density of the negative, (2) the sensitiveness of the paper, (3) the intensity of the light, and (4) the distance from the source of light.

On too short exposure the picture is too weak, the shadows not sufficiently dark and by forced development it becomes foggy. If too long exposed the picture is usually taken too soon from the developer and is not rich in contrasts and is monotonous.

Test strips of sensitive paper may be used, but they are usually cumbersome, and the amateur becomes tired of first developing a number of tests before printing. To overcome these disadvantages I have constructed a small device, the Dremmeter. It is a film three by four inches, on which there are twelve different sections arranged successively in different densities. Each section has been marked with a fraction. The Dremmeter is placed upon paper of the sort to be used, and is exposed. The exposure time is within wide limits; according to the experience of the photographer, it may be 30 seconds or two minutes. On developing and fixing the test paper, he will find a series of pictures of different intensity and power, from which he selects that section corresponding to the tone values desired in the enlargement. The fraction of the section indicates how much the exposure must be reduced in order to obtain the correct exposure number for the negative. The sections are so arranged that none falls into a difficult part of the picture, as sky or water. To obtain harder or softer print one simply selects the proper section and the corresponding exposure. The Dremmeter can likewise be used for comparing the light-sensitiveness of different grades of paper, for those papers that give prints showing more sections than those giving prints with lesser number of sections are more sensitive. By counting their number the ratio of sensitiveness can be accurately determined.

A Hundred Full Length Backgrounds in a Ten Inch Box

By John C. Turnbuhl

This is not the title of a Fairy Story, neither is it an extract from the Arabian Nights, but a practical every-day working proposition within the reach of each and every photographer who rebels against the affliction of heavy, cumbersome, dust-collecting backgrounds.

These erections of canvas and wood are things of the past, in the studio of every up-to-date portraitist they are replaced by Background Films; small, light, easy to handle and artistic, these Films can be procured in hundreds of designs, and as each design is reversible, this number is doubled.

Every individual photographer has of course his own particular tastes and idiosyncracies in the matter of lighting and effect. To one a heavy plastic portrait is the acme of good photography, another will aim at producing a light dainty portrait, while a third will aspire towards sharp and clear cut perfection. To whichever class or sub-division you belong background negatives will meet your need.

Among the various designs are clouds, rivers, trees, ocean scenes, a varied range of interiors, rich brocades and frame effects. Some of the cloud and tree designs make an indescribably delicate picture, while others of the interiors and brocades impart to the finished portrait a look of dark and romantic richness. For a very light picture the original grey background must be placed in a strong light, or if possible, a lighter tone background altogether be used. For the heavy picture the background must be in deep shadow.

My own experience has been altogether with a brand of these films made in England, the Heliolette Background Films, so I shall speak of them by name hereafter.

It would perhaps be well to say a few words about the position of the sitter's figure on the plate. Ample space is left on the Heliolette for the figure to the right, left or in the center as the case may be. Thus when posing the sitter, the operator must bear in mind whether the particular Heliolette which he intends using demands that the figure be in middle of the plate, to one side, or facing in a certain direction, and place his subject accordingly.

If, when the plate is developed, he finds that the figure does not completely fit in with the Heliolette designs, he can easily remedy this defect with a soft pencil. The matt surface side of the Heliolette can be retouched just like an ordinary negative, and the design extended or modified as the case may be. If it happens that certain parts of the design overlap the figure so that this would be visible when printing off, the overlapping portions can be easily removed with a retouching knife. Perhaps it will be found that, having slightly altered the design to fit one negative, the Heliolette is unsuitable for the next; in this case a piece of soft rubber will remove any pencil retouching and the parts removed with the knife can be replaced with pencil, much more easily than on an ordinary negative.

The final stage, printing off, is perhaps the easiest of all. Simply place the Heliolette in contact with your negative on either the Film or Glass side as preferred, put both Film and negative in the carrier of your Enlarger and then proceed in the usual way to print off as many copies as desired. The Heliolettes, although particularly suitable for enlarging owing to their exceedingly fine grain, can be used just as effectively for contact printing, either by natural or artificial light.

The difference in effect when the film is placed on the glass side of the plate to when it is put between the negative and the printing paper is this, in the first instance the design of the Heliolette will be slightly misty and indistinct, in the second case the drawing of the film will copy more sharply without however detracting from the sharpness of the negative.

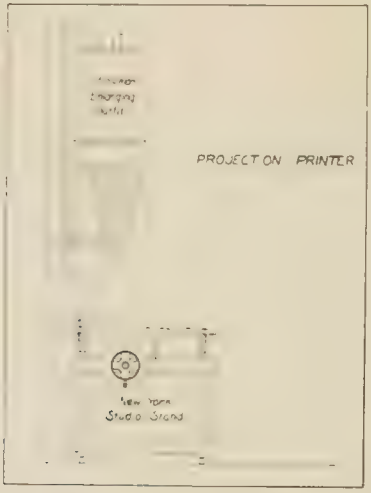
If the Heliolettes are put away carefully each time after use with special precautions against dampness, there is no reason why they should not last a life-time.

Making a Projection Printer from Studio Accessories

By Emery G. Gregory
Illustrated by the Author

Since the projection printer has been on the market many photographers have built some form of projection enlarging outfit for their own use. The advantages of the vertical enlarger are without question and the new type is rapidly displacing the old space-stealing horizontal machine with its cumbersome and unhandy means of holding the paper.

An outfit, easily made at little or no expense, can be put together with practically the materials at hand in the usual studio. The writer possessed an old style Eastman Enlarging Outfit, together with a New York Studio Stand. It was with these two articles that he made the outfit as illustrated in the sketch.



The Eastman Enlarger was securely fastened to the wall and the sliding carriage firmly fastened to keep it from moving on its bed. The 500 Watt light was connected with a push-button switch nearby and the lamp bracket fastened at its usual position in the lamp-house.

The New York Studio Stand served as the rising-and-falling printing table, and when not in use with the enlarging machine served as a practical table for holding the regular printing machine, with room on each side to hold unexposed and exposed paper. An advantage in the stand shown is its tilting arrangement. Many times, with the best of care, an architectural or commercial subject is found distorted in the negative. It is but little trouble to remedy this with this enlarger as the tilting top can be set at the proper angle to remove the distortion in the print. The drawing is self-explanatory and a little ingenuity, coupled with a bit of mechanical ability, will evolve a similar arrangement when the original enlarger and stand are of a different make than the ones the writer happened to have in his possession.

My Dog and I

Sigismund Blumann

I

The world may madly roll and turn,
And passions cool or passions burn:
The madness ends in but a sigh.
We're happy—are my dog and I.

II

While men and women play at hearts,
Well drilled, no doubt, to act their parts,
We speak no words, but bark and cry
With truthful love—my dog and I.

III

Let higher creatures riches crave
And find them garnered for the grave:
We let the hours pass us by
In full content—my dog and I.

IV

He knows no higher will than mine.
Through me he seeks to honor Thine,
Oh God! who made the sky to be
For us alike—my dog and me.

Technic of Bromoil Printing

Herr Generalmajor Maximilian Karnitschnigg
Graz, Austria

Illustrated by the Author

Since the beginning of artistic photography there has been a division of amateurs into those who see in photography only a technical process, and those who desire an expression of artistic feeling in which the technic is a minor matter. Neither the first, nor the second tendency is a healthful one, and the products of either school are not entirely satisfying to the serious follower of photography. There were days in which the fashion called for the glossiest and sharpest celluloid prints with microscopic details, a good optical success, but an entire disregard for tone values.

The other extreme of utilizing photography as a tool for extreme artistic tendencies is likewise not correct, for photography has to remain in a certain limited field or it loses its peculiar identity and popular support. A hazy, misty, silhouette-like reproduction that requires minutes of study to tell what it might be, may be forgiven the modern painter, but certainly not the photographer. For in photography the forms must be, to a certain extent, clear and defined.

However, the reproduction processes like oil and bromoil offer many opportunities to exercise the artistic tendencies and individualistic conceptions of the photographer. It is the ideal reproduction method that enables one to run the scale of tone nuances.

In many photographic papers we find illustrations marked as bromoil transfers—but fail to find anything exceptional or extraordinary. What is the reason? Poor technic or poor artistic conception. Either will bring disappointment.

Regarding the technic, we have to consider mainly three points: the degree of swelling of the gelatine, the consistency of the pigment, and finally the brush technic. Too little attention has been given to the interrelationship of these factors, and many disappointments are the result.

There is no doubt that each of these factors has its effect upon the other, for instance each degree of swelling of the gelatine requires a definite consistency of the pigment. The swelling of the gelatine (producing the relief) is usually done with cold water at room temperature (15° C.) by which a delicate mosaic relief is obtained with many intermediate degrees of thicknesses. The higher the temperature of the water, the more contrast will result with the disappearance of the finer nuances, a condition often desired. If now a soft pigment would be used, the lights will become smeared; hence we need a harder pigment which we dilute carefully to such a consistency that the lights are very lightly covered, and can be easily sponged off with a small, soft sponge, moistened in water.

Especially in the transfer of the print is it important to keep the lights clear of any pigment, and it is generally a good policy to go over the entire pigmented surface of the bromoil print with a small wet sponge before transferring it, and correct by lighter or harder pressure of the sponge any unevenness of the pigment. Naturally one has to remove before printing any traces of water with a clean cloth.

If one has used during the swelling of the gelatine a warmer water and obtained a higher relief, then a pigment of similar consistency will hardly leave a trace of color, even in the deepest shadows, as a result the picture will appear hard, and the light parts especially void of color. Just as we have seen in these two extremes that the relief produced by the swelling of the gelatine requires a particular consistency of the pigment, so it is that for each intermediate degree there is required a definite consistency of the pigment. Many failures can be traced to a disregard of this principle and it is the safest way to begin always with the hardest pigment and gradually dilute it to the consistency that will give the best results.

But the relief itself must correspond to the character of the picture and must likewise be adapted to the grade of paper used. It is well to select one grade of paper and stay with it, for a constant change of paper quality requires a constant change of technic. In general it can be said that for soft pictures, like portraits and atmospheric effects, the relief should be low and delicate, so that the finer nuances, as for instance fog and rain, appear naturally. In other motives the relief should be higher and produced by employing warmer water to which some ammonium hydroxide has been added.

One must be careful, however, not to let the gelatine swell too high, as disaster will follow, for even when such a print is dried, its immersion in cold water will produce the original high relief again. If one wants to produce a partial higher relief in certain portions of the picture, this can be accomplished by sponging the corresponding places repeatedly with water or weak ammonium hydroxide solution. Such portions should be lightly pigmented so that they are visible and the sponging can be done within the boundaries desired.

After one has determined on the correct degree of the swelling, and found the correct consistency of the pigment, there remains the selection of the corresponding and appropriate brush technic.

It is not always advisable to use the convential brush technic as described in the text books, for in many cases a modification according to the character of the picture will be advantageous. It is in the transfer process that the combination of color and brush technic leads to the manifold effects. A single transfer will not finish the print, but a division of the transfers into three successive prints for the middle tones, the lights and finally a heavier print for the shadows will be found to advantage. This method enables one to bring life into the picture, distribute the tone values and produce the perspective.

THE GLEANERS
Bromoil

M. KARNITSCHNIGG, G. M.

So many amateurs simply put print upon print, each one pigmented alike, and thereby reducing the process to a simple mechanical procedure in which all personality of expression has been lost. Consider before each additional transfer what portions of the picture have already enough pigment and which portions require intensification. One is able thereby to produce good pictures from flat negatives, and produce effects which do not appear in the original negative.

If it is desired to make a delicate print with all details one should use partial prints of very lightly pigmented reliefs in which the lights have been sponged off and which produce only a faint print. By adding often six to eight of such prints, a great task of patience, a beautiful picture can be produced which will well repay the labor involved, as no other method can produce anything to compare with it.

Quite different in character to the above method is the technic for massive, sketch-like prints possessing a definite grain. We use for this method a long-haired soft brush, cut straight and about 5 cm. (1½ inch) wide. For the first tryout the pigment is chosen somewhat softer as usual, and the relief a little higher as ordinary. The pigment is brushed strong and evenly over the gelatine, and now taken off, not by pushing the brush into the pigment, but by light and repeated touches with the brush held in vertical position and sweeping the entire surface. Usually the lights will be colored slightly and can be cleaned by harder pressure of the brush or by application of the little wet sponge. In general one should not too often touch one particular portion, as thereby the grain is constantly made finer

STILL LIFE
Bromoil

M. KARNITSCHNIGG, G. M.

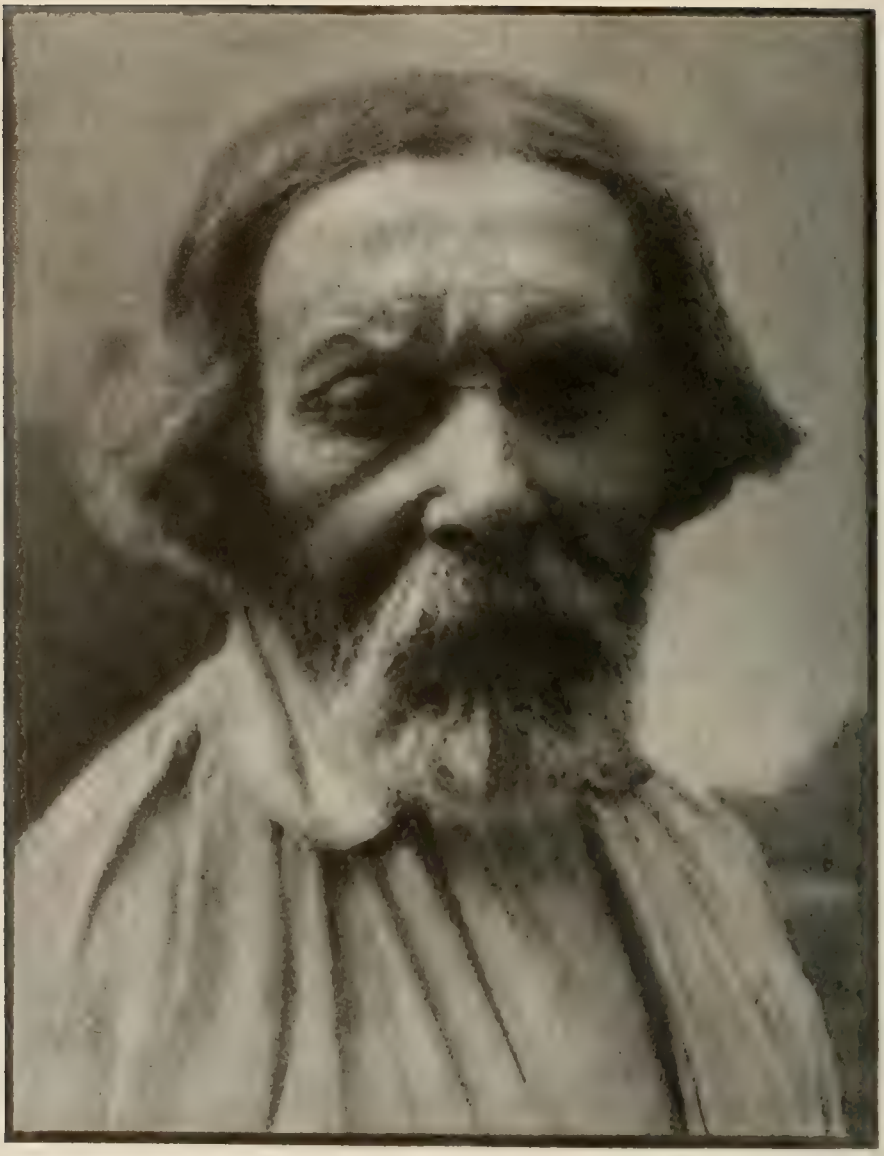
and loses the sketch-like character. The final appearance of the picture should resemble a pencil or carbon sketch. They look well on colored paper, especially portraits and character studies.

It is by no means necessary to pigment all partial prints in the same brush technic, as often very striking results can be obtained by a combination of prints that have been pigmented by different brush technic. Take for instance for the first print a lightly pigmented, detailed and delicate transfer, and for the second one a grained, massive, flat-brush pigmented transfer, so that the heavy shadows and some of the middle tones are in characteristic sketch-like masses, whereas the lights appear in the detailed, delicate print, and an interesting effect will be the result.

One should note that with each successive pigmentation of the gelatine the pigmentation will become harder, so that one should not postpone the printing of the detailed portions toward the end, but transfer the detailed lights at the beginning, and the shadows last.

Selecting the Combination

By a combination of these three means, the swelling of the gelatine, the consistency of the pigment, and the brush technic, one is able to make a great number of different combinations and produce accordingly a variety of different effects. Certain tone values can be eliminated, others can be increased, portions of the picture can be subdued, others can be intensified.



RUSSIAN PEASANT
Bromoil

M. KARNITSCHNIGG, G. M.

It is the selection of these combinations that enable the bromoil printer to put his personality in his work and develop his own characteristic type. However, the technic alone should not become stereotyped, but each picture should be treated according to its character. Consider well which technic is best fitted for that particular print and use your own artistic feelings. For it is a mistake to think that the technic alone will give you an artistic result, it is the conscious selection according to one's artistic temperament, combined with a working knowledge of the method, that leads to success.

Instantaneous Exposures on AGFA Color Plates

By Courtesy "Photoblätter"

Heretofore, the process of Color Photography on Color Screen Plates has suffered very much because of the fact that instantaneous exposures were impossible, since in color photography 60 times longer exposure is ordinarily required as compared with a medium-speed Black and White Photographic Plate. Furthermore, it is commonly accepted that it is only through motion and the normal "unposed" attitude of the objects to be photographed, that the natural expression of a picture taken from life can be ideally portrayed. This process however, is about to gain considerably larger territory among amateur photographers than it has ever had before, and as a result of the latest improvements, together with the wonderful rendering of the picture through projection on a screen, one is induced to very easily forget the lack of suitable "printing on paper" process.

Those interested in color photography were constantly deploring the lack of motion in their pictures, since the most interesting subjects were excluded from their prospects. Street scenes, groups of playing children, very often the most simple every-day life pictures were impossible unless the picture was a "posed" one. The demand then began to increase for a remedy to this condition.

A considerable increase in sensitiveness of the plate was not expected to produce the desired results, as the increased exposure time was due to the density of the color screen and the ray filter necessary for daylight exposures, than to the proper sensitiveness of the emulsion. It then devolved upon the Optical equipment to help and the considerably increased light strength of the good anastigmatic lenses, which has materialized during the last two years, has paved the way to satisfactory results.

In 1922 I made a few instantaneous exposures with a Rietschel-Linear Lens F.4.8 with a shutter speed of 1/25th of a second, although only with isolated results under very favorable conditions—noon sun on the beach.

In the summer of 1923 I learned incidentally of a photographic lens of the enormous light value of F.1.2 with a focal length of about 7 inches which very nearly covered a plate of about 4x5 inches. This lens has been constructed by the Rudersdorfer Optische Works. The question that confronted me then was to build a camera for this Ruo Anastigmat, which with a lens diameter of 3½ inches weighed about 5 pounds. Ordinary cameras to say nothing of amateur pocket cameras, had to be left out of consideration entirely. An old aviator's camera could and did help me. The first exposures on AGFA Color Plates with normal sensitiveness were records with 1/60th of a second exposure time. Moving street cars, and

even very animated street scenes in heavy traffic, came out sharp and color true. However, the operation of this improvised camera offered some difficulties, owing to the very limited depth of definition with this aperture of F 1.2, as very slight errors in estimating the distance resulted in partial lack of sharpness. At that time I was forced to limit myself to distance pictures.

The year 1924 brought a new step forward. Mr. Stegemann, Berlin, undertook the very difficult task of building a special reflex camera for this giant lens. The heavy backward protrusion (extension) of this lens necessitated the shortening of the reflecting mirror by one half, but the amount of reflected light was sufficient to focus a very well defined picture on the ground glass with ease. A stay on the Island of Rugen during the same year brought me very valuable results with this camera. I photographed the surf, animated life on the beach, flags fluttering in the wind, moving steamers, street scenes, etc., in full motion, with a shutter speed up to 1/100th of a second.

I succeeded in making beach scenes in the evening hours between 6 and 7 o'clock with exposures of 1/50th of a second. It was only then I knew the real charm of making color plate pictures, since it enabled me, independent of the tripod, to shoot the beautifully colored pictures I saw on the ground glass of my reflex camera, free of any "pose." The soft definition of the lens caused a very picturesque effect in screen-projected pictures, and the increasing lack of definition behind the sharply-defined chief subject gave to the picture a particularly fine effect.

Unknown prospects are now opened through the perfection of instantaneous color photography. Leading magazines are beginning with reproductions of pictures in colors between the text; there is only one step to color photographed news reporting. Also the motion picture producers will profit by instantaneous color photography: as it is now, at least theoretically, possible to shoot natural color pictures with the ordinary movie camera, and to reproduce these pictures with any movie projector. The high speed lens begins to hold a dominating position. Manufacturers of optics know it and are becoming active. Ernemann has brought out a miniature camera with a lens F:2, although so far only for the plate size 4½ x 6 cm. which appears to be too small for color photography. The size should not be smaller than 3¼ x 4 in., as the effect of the picture increases with its size. Another reason is that this size is the most common for projection.

The earnest amateur, the commercial photographer, and the picture editor, are bound to be deeply interested in this phase of photography.

SAN FRANCISCO
PUBLIC LIBRARY

Ciné Photography for the Amateur

By H. Syril Dusenbery

The wide spread popularity of the still comparatively new sixteen millimeter Cine film because of its low cost of operation, has tempted many an amateur photographer to step from the familiar field of what some of us now term "still" photography into the new and unfamiliar field of Cine photography. To the uninitiated, this step seems more like a leap, but on second thought, it is really an easy natural progressive step. Instead of taking but one picture at a time, hundreds of pictures are taken in rapid succession, but after all, the basic idea in both cases is that pictures are taken. To those who are considering taking this step forward, these words are written. In a later article, instructive suggestions to those who have already taken this step, will be given.

The sixteen millimeter film was made popular when the manufacturer developed, on a commercial scale, a method of reversing the negative into a positive. This eliminated the expense of the necessity of having a positive (print) made from the negative film which comes out of the camera. In this process, the original film is first developed as a negative in the usual way and then bleached and redeveloped after a reversal process into a positive film ready to be projected on the screen. This finishing is being done by the manufacturer free of charge and therefore need cause us no concern. It is a complicated process but the big thing is that it causes the camera user no expense whatsoever. This procedure, plus the small size of the film, has reduced the cost of operation of the Cine camera to a mere fraction of what the former cost was. This has encouraged a vast army of photographers to take up this highly interesting and most fascinating branch of photography.

The first consideration when taking up Cine photography is, of course, the selection of the camera. Competing manufacturers have given us a number of models to choose from and the "best" is nothing but a matter of individual opinion. Naturally the more expensive makes are better built and more carefully adjusted, but even the most inexpensive cameras are capable of producing very good results. Each maker features certain points in his camera and it is in the hands of the prospective Cine enthusiast to decide which maker turns out the camera best suited to his needs.

Let us examine the various cameras found on the market today. There are three methods of motive power in use. First there is the hand-cranked camera, then the spring motor camera, and lastly the electric motor driven camera using a compact portable storage battery as a source of energy. Each claim certain advantages, but after all there is little choice.

The professional camera man prefers the hand-cranked camera. He feels that he has better control with this model.

The hand operated model, is as the name implies, cranked by hand. This means that the camera must rest on a tripod. The operator must crank smoothly and steadily at the rate of approximately two revolutions a second. It is of utmost importance that the camera is cranked at a steady uniform rate. A small change in the speed of turning the crank will make considerable difference in the exposure given to the individual picture. Cranking by hand has the very great advantage of being under the absolute control of the operator. He can start and stop instantly and if necessary vary the cranking speed should conditions warrant it.

The spring driven camera eliminates the necessity of the use of a tripod. The camera is thus made more portable, but, alas, pictures made without a tripod unless the utmost care is used to hold the camera steady, often dance all over the screen when projected. A slight motion of the body is highly magnified when the picture is projected. The speed of the spring driven camera is not as steady as it might appear at first thought. There is a tendency for the spring motor to slacken its speed as the spring unwinds. Also is cold weather the grease used on the spring tends to thicken and offer additional resistance. These effects are hardly noticeable in a new camera but become more pronounced as the camera becomes older and worn. The end of the film therefore runs through the camera slower than the beginning unless special efforts are made to keep the spring wound up to the same tension at all times. Certain mechanical difficulties often cause the spring to stick and jam just when the camera is needed most. However with all its faults, the spring driven camera is the most portable and the lightest of all models to carry around.

The remaining type camera is the electric motor driven model. This also does away with the use of the tripod which is often so burdensome, but to the writer's way of thinking, a necessity. It is a surer and more certain method than the spring driven. It weighs more than the spring, however, and contains a storage battery that requires a certain amount of care. It must be recharged from time to time whether the camera is used or not and given all the care that the storage battery usually requires. It is not to be recommended to the amateur who uses his camera periodically and in streaks allowing it to stand unused and uncared for over the long intervening stretches of time.

While it is easy to see that the writer's personal choice favors the hand-cranked camera, every one should inspect all models before purchasing a camera and then decide which is best suited to his own needs and pocket-book. Every camera should have provision for cranking even if equipped with a motor drive of some sort. In case of any mechanical difficulty, you should be able to instantly change over to the crank with minimum delay.

The lens system is the next thing to examine. Every Cine camera should be provided with a lens of the speed of f.3.5 or faster. Some cameras are fixed focus models. That is to say they require no adjusting by

the operator. They are designed to bring everything in sharp focus from about 15 feet away from the camera to infinity. With these cameras, one does not have to bother about focusing each time a picture is taken, the manufacturer has already done that for you. With the adjustable focus camera, it is necessary to set the focusing indicator at the approximate distance that the subject is away from the camera. With this type of camera, close ups can be taken as near as three feet. Such close ups are not practical with a fixed focus model, but they can be taken if the light is strong enough to permit the use of a small stop. While the adjustable focus camera has the disadvantage of the necessity of carefully focusing each scene, it has the added advantage of being the more flexible all around camera, and with reasonable care in focusing, it will give the sharpest and clearest results.

These points, motive power and lens systems, are the principal things to consider on the selection of any Cine camera. The other points vary with the individual manufacturers and have very little real effect on the final results. It is well to remember that you only take a picture once, but you show it many times after it is taken.

The varieties of Cine cameras on the market today will fit anyone's pocket-book. The more expensive ones being the most desirable for careful and accurate work, but for all ordinary amateur use, the more inexpensive models will do just as well. It is a good idea to inspect a number of models at a dealer carrying more than one make. In this way the features of each can be pointed out and compared with the other.

It is also necessary to purchase a projector to show the sixteen millimeter film after it has been returned from the finisher. Remember that this is smaller than standard film and can be used only with a projector made especially for it. Each camera manufacturer also makes a projector and it is recommended that a projector of the same make as the camera selected be bought. Remember your film is going to run through this projector many, many times and for this reason special care should be taken to select a projector that will not cause any more wear on a film than absolutely necessary for good projection.

Every Cine camera owner should also have a tripod. Even if an automatic model camera is selected, a tripod is a real necessity. In selecting a tripod, rigidity and strength are essential. If the movement of the camera causes the tripod to vibrate it is useless and you might as well not use a tripod at all. It is strongly recommended that a tripod made for moving picture work be used. The light folding metal tripods are not suitable and should not be used. Get one that is especially built for the particular camera you purchase. It may cost a bit more, but it will be the most satisfactory.

If Cine photography is a new field to you, you will find it a mighty interesting one. Be sure therefore to enter this branch of photography with the proper equipment purchased from a reliable dealer—then after that, practise makes perfect!

Again, the Making of a Picture from a Snapshot

By Sigismund Blumann

Illustrated by Lois Hicks

The second award this month went to Miss Lois Hicks, a child in the early teens. The print submitted impressed the judges as remarkable in several ways: There was so apparent an effort toward composition, and evidence of dramatic perception that could not be passed over as mere chance. It so impressed us and we sent for the negative and found that in the making of the print elimination and placing had indeed been resorted to in order that a picture might be made.

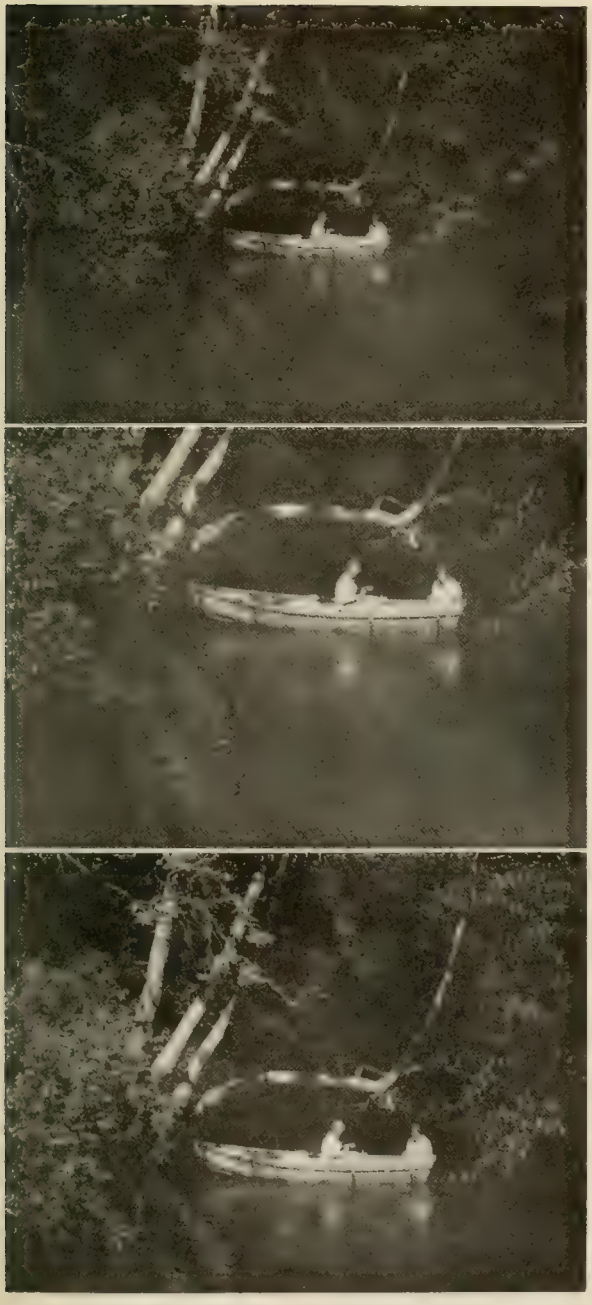
This picking of what part of a negative shall be used and what discarded is known as trimming and should be studied. Many a snap holds much that is pictorial if the diverting, distracting elements be omitted. Even then there is the need of placing the elements retained so that the point of interest be where it shall count most, so that balance without annoying symmetry be achieved, and that the line of vision, or what the lay reader may know best as the horizon in a land or seascape be not in the very middle of the frame.

We used the borrowed negative to make a few experiments: Made several enlargements placing the picture differently in each and submitted the variety to photographic pictorialists and artists for criticism. In every case the photographer preferred the print in which the trees, shoreline and boat were nearer the top margin, and with one exception the artists preferred number three. One painter, whose reputation is established said, "There is something of novelty in such placing and it has a decorative quality, but I prefer that pictures do not hang from the ceiling or drip from the top of the frame."

With such differences in taste and judgment we common folks are left to decide for ourselves and to choose what we prefer, being safe in having the protection of adepts whatever we choose. When Doctors disagree, what shall the patient do? The corollary is that when critics disagree and are diametrically opposed in their opinions, our own opinion is as good as any.

Lest this encourage the novice to being satisfied with any old thing he may catch with a pressure of the button, let us hasten to say that while critics disagree as to what is good, better, best, they rarely disagree as to what is bad, worse, rotten. So there remains study, care, intention, selection, and as much of art to practice as ever.

Finally we suggest that the reader experiment with some of his own prints to find at first hand what trimming can do. Composition, be it remembered, is as much elimination as anything put in or left in.



This is the print showing what the entire negative gave. Note fading interest on the left and disconcerting light spot at lower right.

Trimmed to throw the line of vision well above the horizontal center. The interest being all above no reason exists for the watery foreground.

Trimmed as seems to meet with the tastes and judgments of the best authorities. This is virtually how the print looked which was judged in the competition.

A Graphic Lesson in elimination, composition, and content by simple trimming.

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

FOUNDED MAY 1900

VOL. XXXII San Francisco, California, November, 1925 No. 11

Thanksgiving

At a time when some downcast beings may feel they have to search for something for which to be thankful it is pertinent to suggest for consideration this magazine and this Editorial. It sounds conceited, doesn't it? But let us get the somewhat different meaning before we make such a deduction.

You are interested in Camera Craft, which proves you get pleasure from photography. You read Editorials which denotes mental patience and a degree of selectivity. Why, my friend, do you know you are an uncommon individual? The masses are cursed with limitations that bind them to newspapers and scandal headings. You are a photographer and a reader.

In photography you possess a form of culture that embraces science and art. As a professional you are one in a liberal calling and may be an artist. As an amateur you are one of the chosen dilettanti who imbibe if you do not create beauty in its finer aspects. Photography is certainly something for which to be thankful.

Speaking for myself, boldly, I am truly grateful for great pleasures gained from delving in chemistry, for the ecstacy of textures, forms, colors, and lights, and for what degree of ability has been granted me to catch bits of the beautiful to recreate on paper for pleasure to be given others. I offer thanks for the many photographic magazines in the languages which I can read and for the friendship of the men who make them for me, as among the mass of readers. Thanks to those editors who find it a labor of love to tell me what sometimes I already know and who are warmhearted enough to read and enjoy what I tell them which they undoubtedly have always known.

Thanksgiving is offered fervently for readers, ten thousand of them or more, spread over this great earth, who write me kind letters, and especial thanks that those who erstwhile indulged in disagreeable letters have thought better of me or have found other occupations and let me alone: For friends made through this publication which could have come to me no other way.

There are hundreds of things for which you and I, dear reader, have cause to rejoice. Every unimpaired faculty — sight, hearing, sense of smell, touch, taste, and the composite comprehension and power of reason-

ing and understanding: Every organ and limb is a blessing: Sunrises, sunsets, sunlit days and moonlit nights, lights and shadows, glorious land and seascapes, woods, rivers, mountains, flowers and trees—earth as it rolls and all that it offers are blessings if we will but take them as such.

But here we bethink ourselves of Photography for this is Camera Craft. Thanksgiving for the lens through which we can catch the best of life and nature. God sees us through a lens that is the convexity of the Universe. Let us hope and strive to make Him thankful for our part in His creation using what volition He has granted us to be right and to be appreciative.

Rondeaux

Sigismund Blumann

With my hands in my pocket and pipe in my mouth,
The sun's in the heaven, the wind's in the south,
And the world may go skeltering, mad as of aye;
Not a care can assail me. I'm living today.

Thus, a camera slung over shoulder, I go
Where the wildwood is fragrant and soft breezes blow;
Where the light paints a dado in quaint Arabesque
And shadows go prancing in ways most grotesque.

A dog at my heels, a hill in my sight,
A copse to the left and a stream to the right:
The sod creaks a welcome wherever I tread
And trees tell their secrets in whispers o'erhead.

'Tis a good world we live in and tarry the while,
For though nights may be earnest, the days always smile.
Whatever men be and whatever men say,
I meet them with laughter, and go on my way.

I'll make what I can of my handful of life
Foregoing ambition and sidestepping strife,
For the sun's in the heaven, the wind's in the south,
With my hands in my pocket and pipe in my mouth.

THE NOVEMBER COMPETITION

One hundred and thirty-eight prints and many good ones. None quite as outstanding as those of July but a good average quality, all things considered. The judges were as usual selected so as to consist of one Commercial Photographer, Miss Olga Dahl; one Portrait Photographer, Mr. E. J. McCullagh; and one Amateur Pictorialist, Mr. R. Boda. The standing of each in his (or her) respective speciality is well known and their method of approaching the task of judging and their final decisions proved the competency to be expected.

The first award went to Mr. Francis H. Rojec and while the lack of sky space between mountain tops and top frame was criticised the poesy of the subject matter and the sweet softness of the print, so fitting to the sentiment redeemed the fault mentioned and one other.

The second award went to Miss Lois Hicks, a young lady in her early teens and had the boat been a little less squared to the horizontal. The mystic quality of the shadows might be taken as a fortunate accident had the youngster not shown such discernment in the trimming. We expect to see and hear more from this source as her familiarity with the camera and the technique of printing increase. Personally we were so taken with the picture that we sent for the negative and have made a little lesson of it for our readers.

The third award once more finds worthy mark in one of our Japanese readers. Mr. Horino is always a careful, conscientious worker and this month he sent two or three gems of atmospheric quality that are more than technique.

Fourth is once again our friend, Doctor Pardoe, whose standing in the pictorial world would seem to make first place easy. He has not missed a single month and has sent liberally but the judges in every case rebel against the evidence of careless printing, they claim these are palpably culls. What Doctor Pardoe might get with his best is not a matter of doubt.

The fifth by Valentino Sarra might easily have been a masterpiece had it some definite point of interest. It falls short in lacking this and becoming thereby merely pretty. But Mr. Sarra is going to show his worth we have no doubt, either.

The twelfth month is only four months away and then the Silver Cup. Come in with your best. Remember you will not be allowed to enter a special print for the Cup, but will have to abide by the judgment of the prints sent in during the year and by those only which have gotten a monthly award. In other words, during the twelve months from April—when the competition was started—to March of next year, there shall have been sixty prints which have received prizes. These sixty prints are to be judged against one another and the one best receives the Silver Cup. Not for a year but to have and to hold forever.

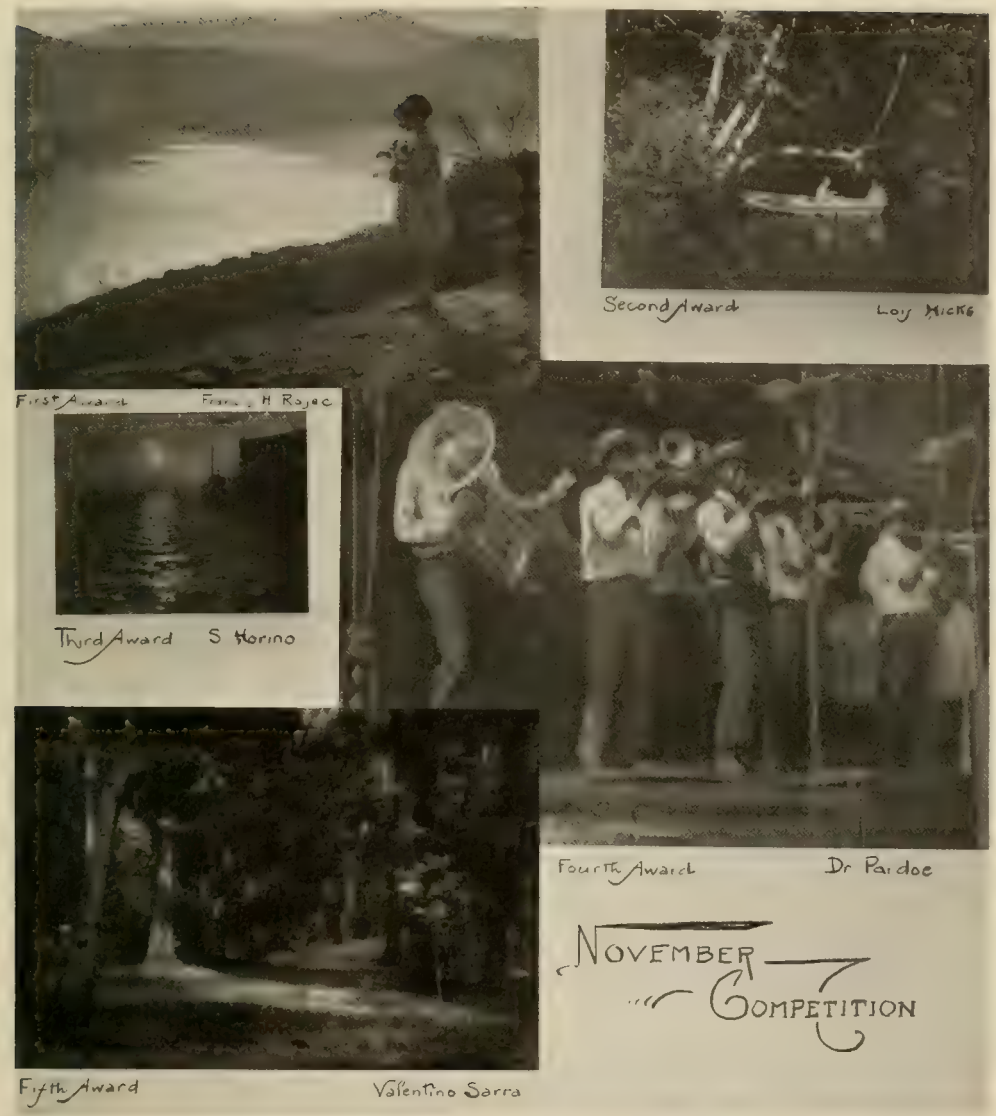
This cup is made for us by Shreve and Company, the finest jeweler in the West, the Tiffany of California, and it is a thing of beauty of solid silver, gold plated inside. We are proud of it and you will be.

A PERSONAL WORD TO ADVANCED WORKERS

Our assertion that we hoped to discourage the Salon Prize Winner from this competition has worked a hardship on both the advanced pictorialist and the more modest aspirant for honors: This, through no fault or lack of foresight on our part.

We find several splendid amateurs, in America and abroad have not been deterred from sending in their best by the rule that no pictures shall be returned. Every month shows us that we shall have to make this Camera Craft institution one that is wide open to all who wish to enter it.

Another rather peculiar thing has come about: The various juries being composed of one pictorialist, one portraitist and one commercial photographer are by no means awed by eminent names or spectacular pictorialism. They have several times been more impressed by a spontaneous, simple effort that carried its emotion or sentiment in the simplest forms. So the beginner has, after all, an equal chance.

Whatever may be the outcome you are all invited to enter. Remember it is a distinction to be in good company though you may be eclipsed. The fun of the hunt is not in the game but in the hunting. The fun of competing is not in the winning but in the trying.

THE WINNING PICTURES

We do not propose to dictate to our readers as to what size they are to make their prints but the above will show that the small print is at a disadvantage when the time comes for reproduction. Mr. Horino's little Marine was a gem in miniature. If a suggestion be acceptable we should like to have the prints under ten by twelve and over four by five—say an average of five by seven or six and a half by eight and a half inches.

A GRACEFUL ACKNOWLEDGEMENT

The Los Angeles contingent won the Camera Craft Silver Cup in the Commercial Section at the National Convention in Cleveland. To our surprise we received a beautiful print, of which the above is a reproduction, from Los Angeles. Not a word of comment, yet volumes are expressed. What better way than this for Photographers to speak to their Photographic Magazine. It is veritable saying it with pictures.

Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

Relieving a Contemporary of Care

Since the National has shown a balance of over $7000 its loyal and helpful members have been elated. Confidence comes with solvency. Seven Thousand Dollars means the ability for paying creditors, the confidence of those whose dues and contributions have swelled the fund, and an evidence that many have found they have gotten their money's worth and with that conviction have carried confidence to other professional photographers, thus bringing them into the fold.

In a letter dealing with many things, Mr. Thomas A. Ring of Phoenix, Arizona, asks whether this $7000 is to be spent for the general good or only for the benefit of the few who attend the convention. With every evidence of being as much concerned about the matter as is the questioner, a Contemporary publishes the letter and the question in it as a quasi Editorial.

We are not constituted as defenders of the Association, it needs no defense. We are one of the Official Organs of the P. A. of A. and as such it is our duty to comfort and reassure both letter-writer and Editor. We take the privilege of putting these truths before them.

Most of that $7000 did not come from the members who do not attend the conventions but from those who do and from the manufacturers and dealers who buy space and who buy that space because photographers do attend the convention. These foregatherings are not mere social affairs for the glory of a few or for the pastime of the hundreds who come but are projected with much forethought, great labor, and at the sacrifice of personal interests, in order that members of the organization may see, as in a great, National exposition, the latest, the best, materials, tools, equipments which enable them to keep up with the times and get better prices.

The manufacturers and dealers send the exhibits in charge of high-priced men able to show their use.

The programs are carefully planned for general instruction and the demonstrators and lecturers are paid only a nominal sum for their services—often barely enough to pay traveling expenses.

Even if that $7000 were to be spent at headquarters it could hardly be wasted without open theft or collusion, and these factors have been removed by a careful exclusion of any likely to indulge in such practices from active management of affairs. If spent in the place or places where the Association centers its efforts, those efforts must reach out into the hindermost corners of the country. The good of the Association is the good of all its members.

One could hardly expect, the Convention in Cleveland being over and done with, that any more of the funds should be spent in Cleveland, for instance, or in Phoenix. But the influence of the Association shall be felt in those cities as it is felt in Portland, Maine, and Portland, Oregon; In Miami, and in San Diego.

Do not worry, gentlemen. Everything is all right. Honest men are in power. The Association through all the year is in good hands and the powers that rule the Conventions are above suspicion or the possibility of being accused. Give a good belch, dear sirs, and get it all off your chest for once and all. S. B.

News From Headquarters

A letter from Mr. S. R. Campbell, General Secretary, informs us that the gentlemen mentioned as hoping for something or another, of which we have treated in the preceding column, is not entered as a member of the Association. This is interesting. It confirms our own hope that the Association may expend its funds for the good of its members and that, gen-

erously, the good accruing may reach to outsiders in the profession also. As Mr. Campbell wisely says "If the gentleman from Arizona has ever tried to make out a copyright on one of his photographs he has reason to think well of this organization and what it has striven and is striving for."

You will see from the reports in our contemporaries columns that the weather has been hot in Texas. If that Loan Exhibit doesn't gather size as it rolls the weather will be hot in many places. Come on you good members. Do things for one another and you'll find things are being done for you. We get as we give, if we give wisely and freely. Write in your request for the loan of one of the collections and stimulate your ambitions, pep up your business. The other fellows may be doing something that will give you an inspiration.

Evidently members in remote places, some of whom did not attend the convention and some who were there have evolved a misconception of the meaning and object of the changes made in the Constitution. For the purpose of clearing the matter up these amendments, additions, and changes are reprinted here verbatim.

Article X, Section 1

"Any state, or amalgamated states, photographic association or organization, may become affiliated when it conforms with the provisions of the Constitution and subscribes to the Code of Ethics as adopted by this Association and has received a charter from the Executive Board of this Association.

"Any state, amalgamated state or local club where there is no state or amalgamated photographic association or organization, may become affiliated when it conforms with the provisions of the Constitution and subscribes to the Code of Ethics as adopted by this Association and has received a charter from the Executive Board of this Association.

"Such organization, upon the acceptance of the terms under which such a relationship is extended and upon which this Active membership is established may by a majority vote, elect the privilege of collection through its Secretary or Treasurer, an annual membership due, of which, seven dollars ($7.00) shall be assigned to Active membership to the Photographers' Association of America to start upon the receipt of said dollars ($7.00) by the General Secretary.

"Acceptance of this relationship must be made in writing by the Officers of such affiliated organization and filed with the General Secretary.

It is this next to the last paragraph which seems as though it was being misconstrued. We have heard in the case of Amalgamated Associations where the annual dues are five dollars, that they do not like a 7-3 split, ie., they seem to have the idea that they will have to run their amalgamated association on three dollars, that they will be obliged to collect only the ten dollars which is the regulation National Active dues and divide it in that ratio. Not at all — the Article merely states that what ever amount is collected, seven dollars is for National membership —the balance can be whatever they choose to make it. In the above instance, the collection would be twelve dollars a year which would cover both amalgamated and National dues. In other words, it is a bargain rate on membership in the P. A. of A. with a chance to save three dollars, as practically every amalgamated member is a member of the National.

Here is another angle to look at it. Many regular P. A. of A. members are lax about supporting their amalgamated association—do not like the added expense. They will pay ten dollars to their National but not the extra five to the amalgamated. If they are going to pay ten dollars to the P. A. of A. anyway—two dollars more will admit them to the amalgamated, which is not so hard to bear. You can see, the encouragement to enlarge the membership in one organization is just as strong as in the other. Both are deserving of the support of every photographer in the country, so with this little explanation, we hope the situation is cleared up.

MAKE YOUR PLANS NOW
to attend the next term
at the
SUMMER SCHOOL

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

Post Conventiana

The Big Event is so in the near past and the holidays so nearly upon us that a sort of reactionary lull, due to the one cause and a waiting, deferred activity due to the other, has rendered this space devoid of actual news.

Photographers have put aside their rag dolls and have taken up their tatting. Christmas is only two months away and the peak of the year demands attention to affairs in the studios and plants. But all of this should not permit the members of the P. I. P. A. to neglect giving thought to their organization.

This association has just begun to function. The success of its convention has not only stimulated us all to action but has assured us that there is much to be done and that we are able to do it.

The Seattle Convention is ten months in the future and the months roll past with speed. Before we know it we shall be planning to make our trek to the north.

Having elected your officers and expressed your confidence in them, back them with your best. At least pay your dues promptly. Money is the energizer of all bodies like ours. Your dues are nominal. Do not procrastinate. When you put the matter off you forget to take it up again. Do it now.

Miss Reed Back At Her Desk

After the weeks of suffering in hospital, following an operation for the removal of her appendix, Miss Ida M. Reed, owner and Manager of Camera Craft, is in her accustomed place in these offices. Though a trifle wan as yet she affirms that she is glad to be rid of that pesky appendix: The durned thing wasn't of any earthly use anyhow.

Photo Finishers' Association of America

Paul Burgess, President. F. W. Barta, Treasurer.
T. R. Phillips, Secretary, Washington, Iowa.

Burgess

Fellow Photo Finishers, I've met our National President twice in a period of a month—at the National Convention and at the Pacific International Photographers' Association Convention and I want to say to those of you who have never met him that I know, now, why the Photo Finishers' Association of America is functioning so wonderfully. He's a He Man, a double fisted fighting Son of a Gun and he tells the truth, the whole truth in a way that makes you like it, even when it hits you. Wherever you are, get your local interested and try and get him to come your way. He may try to tell you he has a business which needs some attention but don't you believe it. Business is a side line and Association his vocation He eats it and thrives on it, and take it from me, it thrives on him. If your district needs "Pepping" call the doctor. S. O. S. Burgess.

The corn grows green in Iowa without irrigation, but we still think one real fellow like Burgess worth acres of corn. A man is bigger and better than what he eats.

The Second Annual Convention

From the complete report of this gathering in Chicago, November 6 and 7, we learn how live a body the Photo Finishers of America have created with their organization. The Report is a veritable book and its contents hake a course in education for the trade. Abstractions seem to have been eliminated—good sense—and definite, specific business stuff fills the pages.

Whatever the dues may be, a volume like this gotten together in its way (and no other method could have brought it about) is worth the money and more.

We noted with interest that en esteemed contemporary was introduced as the second best Press Agent the Association had: A nice courtesy to a present guest, but leaving us wondering where we stand numerically on the list. The Photo Finishers have been given quite a little space in this magazine, and Camera Craft has helped materially and in the person of its projectors in organizing several branches of the craft. Must we show our faces to get recognition or will works speaks for us? We have no soft chairs in our office but we are considered wonders at doing things, efficiently and on the square.

The Auditor's report shows a healthy financial condition and the membership is notified that the past is gone and the future is in the making.

"Don'ts" for the Photo Finisher

(Contributed by A. J. Amateur)

Don't—talk to somebody else while you are numbering my rolls. The last time you did that you mixed my rolls and I got six nice pictures taken at a nigger picnic.

Don't—promise me seven hour service unless you mean it. I get enough teasing at the office without paying somebody to do it.

Don't—you dare scratch my negatives. You can lay any other old mistake onto me or the camera but when my films come back looking like a cat had developed them I know darn well whose fault it is.

Don't—fail to fix and wash my film well. Some you handled for me two years ago can't be used for anything now except for viewing the eclipse of the sun and we don't have another chance to do that for a hundred and some years, and that's a long time.

Don't — try to deliver me undersized prints. I paid for a full sized film and want full-sized prints, so don't cut off any of the halftone but us over sized paper like a regular Photo Finisher.

Don't—slight my prints in the fixing and washing. I am willing to pay a real price for real prints. I can tell when you slop over on exposure or development, but only a crook would take advantage of a patron on points of hidden quality.

YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINT ITALICS TITILLATETH YE SPHYNX WITH HYS QUILL

The First After-Convention Meeting

The attendance was rather small but those who did attend were full of enthusiasm and just effervescent with ambition and hope for the future. It was a live meeting in every way. President Ralph Young was at his best and with Laurence Morton at his one side and the speaker of the evening Mr. M. Sandona on the other found himself flanked with power and inspiration.

After some desultory speaking and a story or two the Nominating Committee was appointed and immediately went into session. They were out a long time and judging from the crash of dishes and sound of raised voices must have had a hard time of it. Be that as it may, after a prolonged period of deliberation they reappeared and asked the President to dismiss Mr. J. P. O'Callaghan (Sergeant) as absolutely impossible in agreement. Wherefore shall be seen presently.

Another wait and the ticket was announced: For President E. J. McCullagh; for First Vice-President, Harry Lancaster; for Second Vice-President, Ben Reade; for Treasurer, Olga Dahl; for Directors, Mabel Spencer, Sergeant O'Callaghan, Harry Field. The recommendation was made that Ida M. Reed be reappointed as Secretary. On motion unanimously seconded and carried the entire list were elected by acclamation and the Secretary Pro-Tem, Mr. Whyte, was instructed to cast the individual ballot for each.

The O'Callaghan, true to the fighting name of him, more luck to his kind, had objected to going on the ticket at all, at all, and it was necessary to put him out of the room to place his name on the ticket. He is now a director, for all of it, and a mighty good one he will be.

McCullagh in great distress tried to refuse, acknowledging the honor but explaining that at this time he did not feel able to assume the duties as he felt them and perform their exactions. He was over-ruled and is now our President. Anything Mac undertakes he carries through. With a fighting Irishman on the Board and a Scotch President we are on the highway to great things. Olga still holds the purse so that is all right and Ida M. Reed will be in her accustomed place with the big book in front of her reading minutes while the noisy ones keep talking, as of auld.

The business being completed Mr. Matteo Sandona was introduced and in a brief manner analyzed and criticised the European Collection of pictures which had been hung at the convention. Mr. Sandona is a painter who can see pictures in photographs and he brings a sympathy to bear on the peculiar advantages and limitations of Camera Work not often accorded the photographer by men of the brush and palette.

The dinner was the least of the evening's attractions though splendid in food and service. The steak was well cooked and tender, a thing the women say is dear to the heart of the male, but all considered the trite saying applies "It was a feast of reason and a flow of wit" and might have been wittier with that brevity which is said to be the soul of wit if Blumann had talked less. They fed him on pap and he just kept agoing till he ran down. Otherwise everything is lovely and the goose hangs high.

They say a real artist could make a fine picture with a bit of windowglass. Maybe, but we observe he never tries it. Good workmen generally use fine tools. The best is none too good for them.

The Zellerbach Booth

The above picture will give distant friends of the P. I. P. A. and of the Zellerbach firm an idea of the beauty of that great house's exhibit at the San Francisco Convention. It also conveys a fair notion of the environments in which the convention was held. Collins Mounts are but one department of many in the Zellerbach organization yet the ambitions expended in making the exhibit outstanding go to proving that success is bought only with effort and service.

North Central Convention

Conventions are in the air and their number would seem to prove the good there is in them. The activities of bodies composed of men in a profession joined together for a common purpose presages great and lasting good to all and we rejoice that the photographic profession have proven themselves so enterprising as to follow the example of every industry in America. Associations are not optional but essential and Conventions are the stimulus that keeps them alive and permits them to function.

The registration at the Minneapolis gathering was most encouraging. Photographers from every state in the jurisdiction are pouring into the city and even Idaho and Nebraska are represented.

As we go to press everything is programmed but nothing has begun so we can make no report at this time except to tell of what shall have transpired when this comes to the readers' hands as in the future tense. Therefore, here is the program as it comes to us:

Monday morning there will be two demonstrations on "How to Take Better Pictures," one given by S. M. Judd of Minneapolis and the other by Luther Greer of St. Paul. In the afternoon of Monday there will be a chalk talk on "The A B C of Advertising" by Ed. E. Sheasgreen of Minneapolis. "The Relation of Commercial and Portrait Photography" by C. W. Howson, Minneapolis, and "The Photo Finisher" by Frank Scobie, Sleepy Eye, Minn.

Tuesday morning there will be six talks on "Organization"—one by John Snow of Mankato, First Vice-President of the Photographers' Association of America; a second by H. E. Voiland who was president of the N. C. P. A. in 1923, of Sioux City, Iowa; a third by Ben Golling of St. Paul; a fourth by C. H. Galbraith of Minneapolis, and a fifth by Lyle B. Tyler of Newton, Iowa—all of the foregoing being photographers. The outstanding address of the

Convention on Organization matters, will be given by Mr. Frank Thresher, president of the Minneapolis Typothetae, also president of the associations of Presidents of the various Typothetaes on the North American Continent, and one of the national directors of the United Typothetae of America.

Tuesday afternoon there will be two more demonstrations—one by Mr. Weibmer of St. Paul, and one by Henry E. Elleby of Minneapolis.

Wednesday morning's program covers a demonstration by M. Ernest Shemild of Minneapolis, and an address on reception work by Mrs. D. D. Denton of Minneapolis. Wednesday afternoon Mr. Sheasgreen will put on a second chalk talk, "The Cost of Production."

Three "Round Table" luncheons will be given, that of Monday being under the chairmanship of Ben Golling of St. Paul, the subject being "How Can We Sell More Pictures." The Tuesday luncheon will be under the chairmanship of H. E. Voiland, Sioux City, Iowa, the subject being "Friendly Spirit Organization." Wednesday's luncheon will be under the chairmanship of Ed. E. Sheasgreen, the subject to be "Is There a Free Picture (We) Evil?"

For the first time in the history of the N. C. P. A. it will conduct three service booths—one for the commercial section under C. W. Howson of Minneapolis, one under Frank Scobie of Sleepy Eye, Minn., for photo finishers, and one under Ed. E. Sheasgreen where business management problems may be discussed.

One of the features of this Convention will be the showing of an Eastman Kodak movie picturing "The Model Studio." This part of the program will be under the direction of Mr. Harry Wills for that Company, Rochester, N. Y.

The Convention singing will be under leadership of Lyle B. Tyler, Newton, Iowa, and his STU-DI-O Quartet made up of photographers from various parts of the country.

The Officers of the N. C. P. A. are R. J. Zweifel, Duluth, President; F. H. Smith, Ida Grove, Iowa, Vice-President; Joseph Fritsch, Faribault, Secretary, and Lyle B. Tyler, Newton, Iowa, Treasurer.

The Officers of the Convention Committee are: S. P. Eggan, General Chairman; C. B. Woidt, Vice-Chairman; Gene Garrett, Treasurer and E. E. Sheasgreen, Secretary.

The picture exhibit on the Mezzanine floor contains the big exhibits shown at the National Convention this year at Cleveland, and pictures from about one hundred photographers of the Northwest.

For entertainment visiting ladies under the direction of Mrs. G. H. Hubner, Miss A. L. Christenson, and Mrs. Daniel Zintsmaster, all of Minneapolis, will be taken care of at luncheons and shopping tours, while Monday evening an old-time informal dance and reception will be held at Hotel Nicollet.

Tuesday evening the Grand Dinner-Dance will be held with the address of the evening to be given by Geo. W. Dowrie, of the University of Minnesota, Dean of the Business Administration Dept. The subject of his address will be: "The Photographer As a Business Man."

Some men make an enemy every time they make a sale. They need to have a stand on the highway which runs only one way. None who pass that way again can ever bring aught to them.

The Canadian Pacific

The homeward journey was made via the Canadian Pacific.

The Trans-Canadian is a wonderful train: The road bed and rolling stock remarkably maintained and the employees solicitous of the travelers' comfort. For once we really enjoyed railroad travel. We ate wholesome food, palatably prepared at a reasonable price, served by white men who made it their business to make us happy. The scenery, as is known, glorious. If it weren't bad business we should like to advertise this road free of cost, for the benefit of our readers.

R. H. Appleby Goes to Gilroy

Having sold the Casino Surf Studio at Santa Cruz, R. H. Appleby rested by immediately getting into business again. He is now the owner of the erstwhile C. W. Bundy Gallery at Gilroy. As an old friend of the late Fayette J. Clute and one of the most loyal enthusiasts of Camera Craft we were glad to have Mr. Appleby call and hope to see him oftener.

The Amateur and His Troubles

Conducted by Sigismund Blumann

Diaphragm Markings

(A simple explanation of a complicated subject)

By Robert L. McColm

The aperture or light-opening of photographic lenses is designated in several ways, and the fact that these various designations are used is the cause of a vast deal of confusion to the camera user, whether advanced or novice.

The three most important methods of marking are the f. (which means Factoral) System; the Uniform System; and the German System as advocated by a Dr. Stolze. The first two mentioned along with the 1-2-3-4 of the cheaper lenses are the only ones we use in this country.

The f. system is commonly used on anastigmat lenses and is considered the best as it gives practically an immediate clue to the speed of the lens. This method is based on the relation of the light-passing opening of the lens to the focal-length. The f. number is the denominator of a fraction, the numerator of which is always 1. Thus, the f. number 6 means that the light-passing opening of the lens is one-sixth of the focal length of the lens; the f. number 16 means that the opening is one-sixteenth of the focal lenth of the lens. And so on. Hence, when you have an unmarked lens, the f. value of the lens may be readily computed by simple measurement with a ruler. The conclusion arrived at is not quite exact, due to the fact that the lens combination may be so constructed as to pass more or less light than the actual opening of the diaphragm, but this method gives a result so very near the exact figure as to make a negligible difference. Measure the opening of the lens at full aperture, (say it is one inch) and use that figure as the numerator of your fraction. Now, measure the focal length of your lens, with the camera focused on an object over one hundred feet away, and use this figure as the denominator (say it is six inches), and you have the fraction one-sixth. The lens in that case would be rated as f.6. Of course if the dimensions are fractional you will have a little more trouble in computing the value, but it is simply a matter of easy arithmetic.

As far as the relative exposure is concerned when using different stops, the f. system gives little clue to go by, but here is where the U. S. (not United States, but Uniform System) comes in.

The U. S. method is based on the exposure relation of each aperture, using 1 as a basis. This basis is determined by the lens makers as one-fourth of the focal length of the lens. The next number smaller is 2; the next, 4; the next, 8; the next, 16 and so on. It can readily be seen that each succeeding number is twice that of the preceding one. This has a direct bearing on the exposure to be made, as the exposure increases in proportion to the square of the diaphragm opening and the U. S. method follows the same system.

Occasionally we get hold of a foreign lens, the aperture marks of which are very strange to us and appear to follow no rule, as do the f. and U. S. markings. This is the old German method of Stolze, and is based on the same principle as the U. S., except that instead of taking one-fourth of the focal length of the lens as a basis of **one**, one-fourth of the focal length is taken as **one and one-half**. The numbers in the German system increase in proportion to the exposure necessary, as in the U. S. system, as before stated, but the numbers fall in different places, naturally, as the system starts with one and one-half, instead of with one.

It must always be kept in mind that these figures in all systems are figured with the lens focused on an object at infinity and the closer the subject to the lens the greater exposure necessary or in other words, the slower the lens works.

This fact (very often disregarded) is also a matter of simple arithmetic and not as commonly supposed, complicated. In fact, the functioning of photographic lenses is a simple matter as far as the data necessary to the man behind the camera is concerned, but few workers, (and a good many professional ones, too) care to learn even the simple rudiments of their apparatus, thinking it too complicated and preferring to learn by spoiling plates and papers in a system of elimination of what **not** to do. If more workers would study the simple fundamentals of lenses, shutters, plates and papers, their work would improve in direct proportion to the amount of time expended to master these few simple details.

To get back to the subject of the difference in exposure required for near and far objects, the closer the subject to the lens the greater exposure required, because the length between plate and lens has increased while the diaphragm has not increased, thus lowering the f. value.

Appended are tables of comparison between the three systems mentioned above. These tables are very useful to the worker who has occasion to shift from one system to another and also to the amateur who is constantly dabbling with different lenses. They may also be used as relative exposure tables between f. and U. S. systems, as the U. S. system has a direct bearing on exposure as above explained.

TABLE OF COMPARATIVE DIAPHRAGM MARKINGS OF f — U. S. — AND GERMAN SYSTEMS

f. Values	4	4.5	4.8	5	5.5	6.3	6.8	8	11.3	16	22.6	32	45	64
U. S.	1	1.2	1.4	1.6	1.9	2.5	2.9	4	8	16	32	64	128	256
German	1.5	2	2.3	2.5	3	4	4.6	6	12	24	48	96	192	384

How to Rectify a Common Photographic Error

By P. B. Prior

A mistake that is quite often made, especially among amateurs, is that of confusing the different effects due to raising or lowering the lens while the camera remains a fixture. Part of the mental confusion is due to having an inverted picture on the ground glass. A very simple experiment will make the matter clear once for all. Put the camera on one side. Cut a rectangle, say 3x2 inches, out of a piece of stout paper or card. While standing quite still, look through the card opening at some "open" subject. Holding the card say 6 inches from and on a level with the eye, take notice of the contour limits and of how much view can be seen. Now move the card half an inch up, and note that this cuts off some foreground and adds a like amount to the sky. This is equivalent to raising the camera lens. Repeat, by lowering the cards, getting less sky and more foreground corresponding to lowering the lens.

Start again with the card opening opposite and on a level with the eye, and carefully maintaining this arrangement, lower the body by bending the knees. In this case you get pretty much the same subject matter as before, but it is somewhat differently disposed or arranged. In the lower viewpoint the foreground is more compressed generally; also you now include in the near foreground objects (long glass, reeds, etc.) which just missed inclusion in the standing viewpoint. Lowering the card and eye corresponds to lowering the camera. You may compare raising and lowering the lens with different trimmings of the same print, while lowering the camera alters the composition of the picture.

A Cracked Negative

The mark which shows on the print when the negative is cracked and printed without any precaution is caused by the light stopped by the vertical edge of the broken glass, which thus casts a shadow on one side or the other. If the printing frame is kept rotating slowly all the time printing is going on, this shadow will no longer fall in one place on the print, but will be distributed and no longer be noticeable. A convenient way of rotating in printing frame when it is not a large one is to place it on the table of a gramophone.

NOTE: — We would recommend as a further improvement putting tissue paper over the printing frame.

Club News and Notes

Club Secretaries and Others will oblige by sending us reports for this Department

FORTHCOMING EXHIBITIONS, 1925—1926

December 1st to 31st, 1925—Southern California Camera Club at the Southwest Museum. Address Fred R. Dapprich, Chairman Print Committee, Southwest Museum, Los Angeles, California. Closing date November 21st, 1925.

December 1st, 1925 — Maryland State - Wide Photographic Competition under auspices of the Photographic Club of Baltimore City, Maryland. Address the Print Director, 105 West Franklin Street. Closing date November 30th.

December 19th, 1925 to January 10th, 1926—Salon Italiano D'Arte Fotografica Internazionale. Address the Secretary, Via Cesare Battisti, 1, Turin, Italy.

January 4th to 31st, 1926—Camera Pictorialists of Los Angeles. Address N. P. Moerdyke, Secretary, 811 Washington Building, Los Angeles, California. Closing date December 17th.

January 16th to 31st, 1926—Seventh Buffalo Salon. Closing date December 28th, 1925. Address Lester F. Davis, Secretary, 463 Elmwood Avenue, Buffalo, N. Y.

March 13th to April 18th, 1926—Pittsburgh Salon. Closing date February 13th. Address P. F. Squier, 237 Avenue B, Westinghouse Plan, Pittsburgh, Penn.

The Midland Salon

From far away Birmingham comes the catalog of the Second Midland Salon of Photography which shows that the eminent pictorialists have not as yet chosen to consider themselves sated with honors. Glory be that it is so, for blase artists are artistically dead.

We note that several of the honors have come to this continent. Two of them to Japanese gentlemen, Hideo Onishi of Seattle, and F. A. Kunishigi of the same city, and a certificate to Mr. J. Vanderpant of New Westminster, B. C. Four of Mr. W. E. Dassonville's portraits were hung. It is rarely that any jury can be so obdurate as to withstand the irresistable charm of a Dassonville portrait. The German workers were well represented and graciously welcomed. This is as it should be.

The English masters were of course out in strength of numbers and quality. We risk the accusation of being an Anglomaniac in our enthusiasm toward the British pictorialists but at their weakest they are so completely in earnest, so genuinely sincere, and so generally conformative to the best tenets of art, that we should be weak in our own judgment were we any less zealous to bring their example to the attention of the world.

California Camera Club

The following Notice is so applicable to any and all Camera Clubs that we are glad to give it space: It is from the current issue of the View Finder.

It is most probable that by this time you are all aware of the existence of the PICTORIAL COMMITTEE. This Committee is composed of some of the foremost workers of the Club; I dare say of the State, as their pictures have been hung in the various Salons throughout the country.

It is the purpose and earnest desire of this group to bring the California Camera Club to the front, as it was in the past considered one of the leading clubs, pictorially and otherwise, of the United States. Our Club has a membership unequalled by many organizations which are enjoying prominence in this field, and there is no reason why our hidden talent should not be brought to the foreground.

Every second month there is being held a Members' Competition, and although the prizes are not large, the winning of one should stimulate interest and encourage the worker to try for the big Salons. Every member is invited to participate.

The Committee is at all times ready to be of any assistance that it can to anyone who will ask questions. If you have a picture that you would like to have

criticised, we will be glad to offer any suggestions within our scope of technical and pictorial knowledge, and do all we can to help you.

Let's all get together now and strive for a higher standard.

The walls during October were given over to the excellent prints of Mr. G. H. S. Harding of Berkeley, who needs no introduction to contributors and attenders of Salons the world over.

On the evening of the Sixth the Directors held their customary meeting and much important business was transacted and projected. On the Thirteenth the Business Meeting and Entertainment filled a pleasant evening. The Twentieth was devoted to a Whist Party and several champions have evolved from among the card enthusiasts. On the Twenty-first Mr. John Paul Edwards demonstrated the Making of Prints for Exhibition and criticised the pictures submitted for that purpose by the members who attended. On the Twenty-seventh the great event of the season, a Costume Halloween Dance at which the ladies looked even more than usually charming and the gentlemen did the best they could to do what might be possible to disguise the handicaps Nature puts upon us men. It was a great affair and furnished one of the high-lights of the year.

The usual Hikes were announced in advance and necessarily were dependent on weather conditions.

The London Salon

The show this year would seem to have allowed some of its honors to go to that outstanding pictorialist in Southern California, A. F. Kales. In the British Journal's review he gets such encomiums as quite overshadow any other exhibitor. Says the reviewer: "A. F. Kales certainly deserves to be highly congratulated upon a figure subject which is new in idea and yet traditional in the style of its art. Black Drapery has a breadth of treatment that makes one think of the great Venetian painters. Here is an artistic gem—a real piece of art-for-art's-sake."

As a friend of Kales this pleases us mightily, and amuses us too, for to think of the radical Philistine being traditional carries a smile with it. We can see the artist making a wry face and wanting to know where such stuff is gotten.

Again quoting from the same article: "Fine Feathers is one of those incomparable exercises in maidenly assurance that we always enjoy from A. F. Kales; but it does not surpass his Black Drapery."

To add to this praise from so high a source were to paint the rose. We can affirm that Mr. Kales gets all his distinctions with his achievements as represented by photographs and never through exchange of favors or political influence. We doubt if he is active in any Camera Club or Pictorial Group. He certainly holds no office in any and when his work is hung, and when it is praised none may hope for help in getting past a jury or to return compliments in kind.

Australian Salon of Photography

Pictures from Overseas must not be framed but may be mounted or unmounted. Unmounted or partially mounted pictures will be mounted in Sydney and all will be shown under glass and, more than likely, as on the previous occasion, each picture in a frame.

Certain particulars are required by the Customs Authorities in Australia which are indicated on the Entry Form. Pictures, whether for sale or not, will not be passed by the Customs unless they have a value on them. Each Entry Form must be accompanied by a Money Order value Five Shillings to cover Entry Fee, expenses of Salon, repacking and return postage on pictures. As there will be no charge for admission to the Salon or for catalogue a commission will be charged on all Sales effected. Each contributor need only send the five shillings which covers any number of pictures and should not send money to pay the duty. A copy of the catalogue will be sent to everyone who submits prints. The catalogue for this Salon will not be illustrated as it is hoped that "Cameragraphs" will again be issued.

Entry Forms, as mentioned, will be posted at an early date but anyone unable to obtain a copy need only have page three of Entry Form copied.

Address Mr. J. G. McColl, F. C. P. A. Secretary, Box 298 F. G. P. O. Sydney, New South Wales.

Chicago Camera Club

We look for the "Exposure" as we would for a letter from home. Since that evening at 31 West Lake Street when the boys listened to us very indulgently and then made us feel as one of them with good natured heckling, we have to all intents and purposes been a self-constituted member of the Chicago Camera Club.

The new officers are Joseph Simons, President; William A. Ball, Vice-President; C. Curry Bohm, Secretary; William D. Hughes, Treasurer. The Committees are as follows: Program, Harry C. Phibbs, Theo. Johnson, W. F. Wienecke; Print, F. M. Tuckerman, Frank Rich; House and Equipment, J. J. Ryan, Wm. D. Hughes, A. Wensell; Dune House, Frank Farrell, W. D. Richardson, Wm. Becker, Treas.; Membership, Robt. Farrington, Wm. A. Ball; Librarian, E. E. Gray; Audit and Budget, Paul Wierum, Frank Rich, Wm. D. Hughes.

October was a full month with a Studio Night, a Club Dinner, a demonstration of Charcoal Black Paper, an illustrated lecture by Dr. C. O. Schneider on California and its Scenery, a Ladies' Night, and the usual Get Togethers every night. We wish Chicago were around the corner and fear our desk should miss us many an hour if West Lake Street were that near.

The Cleveland Photographic Society

There is nothing we could write half as clever as the least of what appears in the Bulletin number 21. Let us, therefore, reprint what must be interesting reading to all wherever they be. We must garble and skip to meet the exigencies of space but the sense has not been outraged and the humor is as it came to us.

Ye Editor is again back on the job and it surely is about time. Of all the goldarned roasting ever an Editor got he surely got in the last bulletin! Oh, well, he's got eleven months to get even, so we guess there won't be **no kick coming.** We'll start with the postmortem.

Sept. 2nd. Night hike and social gathering at the Club. Those who had cameras hiked and those who didn't sat and blabbed. That's the way with these summer evenings, too hot for regular programs.

Sept. 9th. John Steinke gave us a dandy talk and demonstration on the making of paper negatives, a process too little used. He filled the entire evening and the boys were very much interested. We would advise John to write up his talk for Camera Craft. Ye Editor is positive that it would be published.

Sept. 16th. Print competition night—32 prints submitted. The awards were as follows:

1st prize—Harry Friedberg, subject "In the Foothills"; A beautiful print on "Charcoal Black."

2nd prize—C. H. Thomas, subject "Dew Laden." This was a spider web taken in the early morning with the dew upon it and beautifully rendered. The picture was hung at the Pittsburgh Salon this last season.

3rd prize—Henry Sill, subject "Dutch Children." A charming study of two children in Dutch costume in a dancing pose. Also lantern slides were shown, some in color photography by Hartman and Roach. Six or seven of the boys are becoming interested in color plates, which must be seen to be appreciated. The evening ended with coffee and cakes.

Our print nights are open to all our members whether regular, associate or non-resident. Subjects are all "Miscellaneous," and pictures are judged by the Club Members at large, whether pictorial, technical or commercial; regardless of size or printing processes. Every one has a chance.

Sept. 23r. Mr. Moron gave us a fine demonstration on Chemistry as applied to Photography. He showed us how to mix our developers and dissolve our hypo, and used numerous other little time saving stunts which were decidedly interesting. Also at this meeting Dr. Abele brought down a bunch of stereos for the boys to see. This is the doctor's hobby and he surely has some beautiful views. There are a number of other boys interested in stereos in the Club and they ought to form a group for the purpose of advancing in this particular division of Photography.

Sept. 30th. Mr. Shipman gave an illustrated talk on "Photographic Hobbies," showing a number of his own slides pertaining to Geology. This is Mr. Shipman's hobby and he uses photography to record a great deal of his interesting data.

Hartman gave a short talk on the manipulation of Autochrome plates. His talk

was illustrated with ten beautiful flower subjects.

Mr. Roach outlined a special process for photographically producing colors on bromide paper. He is working this thing out and will doubtless have more to tell us about this process at a later date.

Ye Editor's wife announces a Public Auction to take place before Fall cleaning at ye Editor's home.

The following articles will be auctioned:

All books, papers, clippings, etc., found on chairs in dining room and living room, pertaining to photography.

All articles found between now and said cleaning time on the one remaining shelf of linen closet.

All poles, screens, lantern slides, stereopticon, etc., found in corner of living room.

All film packs stacked on dresser top.

All plate holders, tanks, dishes, stirring rods, pitchers, measuring cups, etc., found on kitchen sink and table.

All packages of paper, card mounts, etc., found on attic stairs.

Also one large article which takes up one-half of fruit cellar. Cannot describe same; will have to be seen to be appreciated.

An added feature of this auction will be a "grab bag" at a quarter a "grab" of all wrapped bundles found in every corner of the library.

Watch for date and come early, as some wonderful bargains are assured you.

Meetings for October

Oct. 7th—Public exhibit of Dr. T. W. Kilmer's Multiple Gum Prints; a remarkable display of pictures. Also a demonstration on bromoil work which will be given by George Tange.

Oct. 14th—Big "get together banquet" at Grebe's Rathskellar at 6:30. Plates $1.50, payable in advance. Get your reservation from Clarkson or, if you cannot connect with him send your check to R. D. Hartman, at 2193 Ontario St., and a plate will be reserved for you. A real live wire entertainment will be held immediately after, upstairs in the Club rooms. You may bring as many of your male friends as you care to, at $1.50 per plate! Call Hartman—Main 3148—if you have any questions to ask.

Oct. 21st—Monthly print and lantern slide competition; Movies and stereos. Open to all members. Coffee and—served!

Oct. 28th — Technical night. Various matters of technique discussed and demonstrated by members and others. An important evening. The public is cordially invited to any and all of our meetings and entertainments! Meetings will start promptly at 8 o'clock.

Who?

Who is it swings a wicked pen
And sends me statements now and then
For two bucks—six bucks—maybe ten?
—Why, Clarkson!
Who is it smiles at me so sweet—
The one I'm always scared to meet—
Then says, "Old top, here's your receipt!"?
That's Clarkson!
Who, when the angel's glorious band
Conducts me to that Shining Land,
Will greet me with his pen in hand?
Ha! Clarkson!
Who'll chuckle with sardonic mirth
And say, "**You** left some **bills** on earth!"
"Pay up!—Or take the **lower** berth!"
Durn Clarkson!

New Westminster Salon

That this would be an unqualified success was a foregone conclusion. Our friend Vanderpant is a highly gifted, preternaturally aggressive and industrious fellow and when he furnishes the actuating force the thing must move.

We smiled, not sarcastically, at the number of distinctions which in this show went to Holland. Mr. Vanderpant must have succeeded where other Salons have failed to inspire the Dutch Masters to taking an interest in the exhibitions on this continent. We see the Gold Medal gone to L. E. T. Elink Schuurman, Rotterdam; the Silver Medal to Franz Ziegler, Zwolle; and two of the Bronzes to M. Van Bovene Van Gent, the Hague, and H. Berssenbrugge, of the same city, respectively.

Our well known British friends came by their own and we were pleasantly greeted by Herbert Bairstow, Angus Basil, Charles Job, Alex. Keighley, Ranald Rigby, and several whom we find new to our ken.

America was represented by many of its best workers though we regret certain groups are assuming an aristocratic attitude which is bound to react upon their

own future shows. Bucher represented the Newark Club, Reiter the Pittsburgh, Doctor Nilsen the New York, and those admirable Japanese enthusiasts who constitute a leaven and savor of pictorial wholesomeness in Seattle came out unusually strong. They have no foolish notions of reserving for certain occasions but are ever ready to help along a good cause.

The New Westminster Salons are worthy of any part of the world and to our way of thinking are representative of the best spirit on the continent.

San Francisco Pictorialists Exhibit

The entire west side of the Schwabacher-Frey Company's Mezzanine was given over to the prints of the local or contiguous groups of pictorialists from October 12 to 24, and a truly representative showing was made by masters in the art.

Mrs. Laura Adams Armer comes with evidence of all her strength and with an immeasurably improved technique.

Two of the three R. Boda prints are worthy of the gentle, thoughtful, and modestly inspired man who made them. At the Edge of the City and Train, Telegraph Hill are worth living with. The Blacksmith is dimmed by a too palpable flame.

Anne Brigman is herself again, which means none can approach her. The trees live and feel and show directional movement of spirit if not matter when Anne paints them with her camera. She has an artist's right to essay what she wills and may try the lyric if the spirit so move her but we shall pray that the heroic may hold her for many a year.

W. E. Dassonville is a poet and not the remainder of his lifetime spent in the factory, garbed in overalls will make him other. Even the paper which he makes sings. Naturally his prints were on Charcoal Black. He says it is the paper, preeminently for pictorialists and he should know for he is a recognized pictorialist and he makes the paper himself. Be that as it may the same opinion seems to be gathering strength amongst outstanding workers all over the world.

Paul De Gaston distinguishes himself in two ways. With his work and by the fact that he does not feel himself too professional to show at what is peculiarly an amateur exhibition. More praise to him on both scores.

Johan Hagemeyer is in his field the one unusually strong, virile exponent of virile photography.

G. H. S. Harding, Anson Herrick, and H. A. Hussey shall always be associated in our mind as somehow connected by a tie that binds us to the memory of the earliest days of the Pictorialists of San Francisco. Their work is always above criticism. There are at least two of Harding's pictures that we wished we might own. His luminous shore lines are enchanting.

Ralph Young is the Bull In the China Shop, with subjects that we have as yet not permitted ourselves to grow intimate in public. Rumor to the good we are not sorry Umbilicum was modestly refused. Mr. Young is so sure a master that he could get away with murder. He knows his lines and masses and is remarkable in his composition but his selection has traveled ahead of our mid Victorian taste.

Horace Hirshler is another of the California Camera Club group who bring honor to his organization. He is President of the C. C. C. and though elected by popular vote probably might have achieved the office by pictorial ability.

John Paul Edwards may always be depended upon to say something in a way equal to the subject and he chooses the things we love. These pictures have forsaken the mountains and have been caught in the most propitious moments in odd corners of Europe.

L. A. Goetz is so dear to us in person and by his achievements that we approach commenting upon anything he has done with reluctance. It is almost as if we were to praise our own kith and kin. If there is an evidence of poor taste existent of which Goetz has been guilty we do not know it.

Roy Middleton is new to us. We have met him twice. His work shows great promise. We cannot, however, share a wide appreciation of the pair of legs descending the stairs. We wonder what happened to the lady's face and why she should be walking around loose without the organ of thought when other organs are so evident to the casual eye.

Notes and Comment

Something New In Printing Frames

At last a kind soul and an inspired genius has come to the rescue of the photographer in fulfilling an urgent need that he long has felt but has never realized. Printing frames have been printing frames and just that. You put a sheet of paper under pressure and trusted that the contact was even, that the register was perfect, and that with such assistance as could be eked out of empty boxes and glued on diffusers some semblance of real work might result.

De Pauk and Company of Huntington Park, Los Angeles, California, seem to have arrived at the ultimate efficiency in the matter of Printing Frames. Not only is the pressure evenly distributed and the register assured but diffusing tissue on which retouching and spotting may be done before the actual printing is so securely fastened to a hinged frame or mask that keeps its place and does no stunts of shifting against the will of the user.

In a pamphlet just to hand we note that such establishments as Witzel of Los Angeles, Edward S. Curtis, J. Arthur Slick, The Taylor Studios, and a round dozen of others are generous in their praise of the invention. Our own opinion based on what we saw at the P. I. P. A. Convention is that the D. P. Printing Frame should be in the hands of every exacting photographer for his own good.

Bachrach, Incorporated, Purchases Stanley Plant

The firm of Bachrach, Inc., has just completed the purchase of the plant of the Stanley Motor Carriage Company, at Newton, Massachusetts, to be used as their executive offices and for their finishing studio.

Those buildings, which cover about three acres—approximately 150,000 square feet of land and 11,000 square feet of floor space—are beautifully situated on the south bank of the Charles River.

The finishing of photographs for the complete organization—comprising thirty-six studios—is now being done in Newton and when the new quarters are ready for occupancy they will be the largest and finest plant in the world for the producing of photographic portraits.

It may be interesting to know that the original Stanley Photographic Dry Plates, invented and managed by F. O. and F. E. Stanley, were formerly made in one of those buildings. The business of Bachrach, Inc., was founded in 1868 by Mr. David Bachrach, father of the present president, Mr. Louis Fabian Bachrach, with one studio in Baltimore, Maryland, and its growth has been steady and consistent since that time.

Some New Carbines

From a very attractive colored Broadside issued by the British house of W. Butcher and Sons, Limited, London, we learn of several new forms of the well-known Carbine Roll Film Cameras. These novelties take the odd shape of Watch Pocket Editions. They appear to resemble the standard sort in every way, but are reduced to the smallest size possible for the dimensions of the negative listed, and have many refinements unknown hitherto.

A Reflex Carbine also makes its appearance in the 3¼ by 4¼ size, which, fitted with an f 6.3 anastigmat, is listed at something under $20, F. O. B. London. This instrument supplements the well-known Popular Pressman line and is a worthy member of the family.

Meyer Lenses

The catalog of the Hugo Meyer and Company Optical Works of Germany shows several tempting lenses. The f 4. Double Plasmat is notable in that its front and back units work sharply, giving virtually three lenses in one.

The H. & K. Focus

Each month shows an upward and forward trend to this charming little house organ. We should know, but do not, who is to be credited with the brightness and compactness crowded into the eight pages, but this may serve to convey our opinion.

The little Editorial on the past Convention is a charming bit of sincerity put into good English, which latter peculiarity might be studied by House Organs in other lines of business.

Ansco, Pacific Coast Branch Moves

Cramped for room our friend Hofmeister has transferred the center of his activities to 554 Mission Street, San Francisco, from which point the Ansco Photoproducts Company, Incorporated, will henceforth serve its friends and customers on the Coast.

More room means more stock and more stock would seem to indicate an increased business. Good stuff. We like the firm, we like the men in it, and we like the western representatives mightily.

Still Faster Lenses

In a communication received from J. H. Dallmeyer, Limited, England, we are informed that they are making an f 1. lens for an American Moving Picture Machine. What is the limit on working apertures? May we look for a lens that shall have a diameter equal to the diagonal of the plate covered, and will it be sharp wide open? The time seems on the way when it will be possible to snap a black cat in a pitch dark cellar when the cat isn't there.

Lessons in Coloring

From that indefatigable worker, Charles F. Nicholson, we receive a notice that will interest thousands who have longed to get at the coloring of photographs but have been diffident and ignorant as to how to begin. The first of the series of lessons was also sent us and we feel safe in saying a Correspondence School in the art is in the making. Nothing better can serve the reader than to print the foreword to this first lesson.

"In presenting this, the first number of the series of instructions, in progressive coloring with models, we beg to make the following suggestions and notes:

It is the intention of the publishers to issue each monthly number between the first and tenth of the month.

When the Current Number is received, those who have not enrolled and paid for the full course, but are making monthly or quarterly payments, are asked to send in their remittance for the Next Number, or Numbers, at once. This is very important and will be strictly enforced.

We now have a long waiting list of those to join this initial class in coloring, so those who wish to continue through the course are requested to act promptly.

The demand for the instructions offered in these classes has been so universal—in fact world-wide—that we have arranged to inaugurate another similar class, starting January, 1926."

A Holly Todd Circular

As an evidence that the profession has in its numbers minds that can conceive and wills that can achieve, the little folder just received from the Holly Todd Studio is convincing. The paper is a delight to the touch, the design, typography, and illustrations charming and convincing. We happen to know that the entire idea was conceived and consummated right in the Todd establishment. The Todds believe in advertising and know how.

Discriminatory Taxes

Once more we would remind our professional readers that they are being taxed as a class in a way from which Carpenters, Plumbers and men in other professions are free. The so-called Nuisance Taxes on Cameras, Lenses, etc., are levied on your tools of trade. No such burden is put on the buyers of saws, hammers and wrenches, for instance and just as many amateur carpenters and household plumbers are buying these as are laborers.

Write to your Congressman and tell him how you feel about it. They want to know what they can do for you as a warrant that your welfare is their business and the efforts expended on that welfare may be depended upon to get their re-election.

Every tax of the sort mentioned is paid at the buying end. Do not forget that. You could use a new camera, lens, or whatnot at a reduced price. Increase your profits at the buying end. Write by the next mail to Washington and tell them your lens is your hammer and saw.

Our Book Shelves

The Optics of Photography

Doctor H. W. Vogel projected a series of books on the sciences most intimately related to Photography under a comprehensive title "Handbooks of Photography." The first volume seems to have been devoted to generalities that should lead to more specific matter and was written by Professor Dr. Erich Lehmann.

Now comes to hand "Photographische Optik," by Hans Harting. A text-book of the accuracy and completeness we have learned to expect of the German. It begins with the subject of light, follows along through all the details of optics and with diagrams, illustrations, tables and formulae arrives at and concludes with the mathematical reckonings of all the lenses mentioned in the text.

Those of our readers who can read German and have the scientific training and taste for solid reading will find much of interest and more to profit them in this volume. The Photographic Scientist will consider it indispensible.

Union Deutsche Verlagsgesellschaft, Zweingniederlassung, Berlin. 187 pages. Price not given.

The excellent translation into English by Frank R. Froprie, will enable those unfamiliar with the German tongue to avail themselves of what the book offers. American Photographic Publishing Company; 232 pages; cloth, $2.50.

Scientific American Cyclopedia of Formulas

From the earliest days of our recollection the Scientific American had a fascination for us little short of fascination. Before we could read the fearful pictures of engines, inventions, and machinery of all sorts held our imagination and as we romped in the sun or meditated in odd moments as children sometimes do, we were determined to be an inventor when we grew up.

Alas! We never grew into that sort of being, but we never outgrew the love of new things, great things, and the knowledge of how they were made and of what they were composed. The Scientific American remains a regularly recurring event.

Now comes a compendium of anything and everything that ever appeared in the journal that might be called a formula, and thousands of recipes that never appeared on the pages before. A storehouse of invaluable material, a mine of precious information. Formulas, 15,000 of them and covering the remotest contingency of curiosity or need: Accidents and Emergencies, Agriculture, Alloys, Art and Artists' Materials, (Hush!) Beverages, Photography—a really good department—Toilet Preparations, and so forth.

The book is a sizeable tome of 1077 pages printed with clear type on a high grade thin book paper, bound to delight the lovers of good book-format in flexible Morocco, and sold for $5.50 by the Scientific American Publishing Company, Munn and Company, Inc., New York City, N. Y.

Sand Dunes and Salt Marshes

The photographer as a rule is addicted to walks and to observation. He is apt to choose the picturesque seashores and to wander amid the sandhills passing the reeds, insects, and birds as mere incidents. By that a great deal of interest and beauty is lost to him.

In "Sand Dunes and Marshes" Dr. Charles Wendell Townsend has brought the missing element to us, vividly and with a peculiar charm that is as much a matter of pure diction as of the informative matter contained in the text.

We hope our readers will give themselves the pleasure and profit of reading this work. It covers about everything pertaining to its subject.

L. C. Page and Company, Boston. 311 pages, beautifully bound in heavy board, brown cloth covered and printed in green and gold.

Towles Portrait Lightings

Unless we are greatly mistaken, most of the portrait photographers in this and other lands have been waiting for this book. They may not know it, but when they go over the pages, even in a discursory way, they will decide something has come to them which they have needed.

In it will be found 37 diagrams and 50 illustrations, all clear and to the purpose, which is to simplify the obtention of modern effects with the least expenditure of time and the fewest appurtenances.

Let no professional photographer overlook this and if we may so advise, let every amateur who is inclined to portraiture get a copy.

Published by Frank V. Chambers, 636 South Franklin Square, Philadelphia, Pa.

The Latest Photo Miniature

Within the month we essayed several copied negatives and failed. Our enlarged negatives were messes of scratches and spots. Along comes the Photo Miniature, Number 196, dated June, 1925 and in so opportunely telling us how the thing should be done, gladdens and profits us.

The Amateur needs to know how he may copy pictures himself has made so that he may make pictures by retouching the print and making a negative of it. The professional is always looking for short cuts, better ways, and new wrinkles. Here is the Multum in Parvo. Everything worthwhile on the subject between the familiar and friendly blue covers on pages sized to fit the coat pocket. Tennant and Ward, New York.

International Photographic Association

TO THE MEMBERS

The data and correspondence which was lost is coming in slowly. We would once more beg all who do not see their membership announced in this department or whose letters remain unanswered to kindly duplicate the same and mail us promptly. We desire to keep our records up to the minute and to serve our readers to that perfection to which they are entitled and for which we have established a standing.

ALBUM DIRECTORS

Eastern Division, No. 1: Under the direction of Franklin Gray McIntosh, Album Director, 1520 Liberty St., Franklin, Pa., Henley H. Hall, Secretary, 511 West 32nd St., Richmond, Va., comprises New York, New Jersey, Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, Delaware, Virginia, West Virginia, Kentucky, Indiana, Ohio and Michigan.

Western Division, No. 2: Under the direction of Allen Young, Room 413 Claus Spreckels Bldg., San Francisco, Calif., comprises California, Oregon, Washington, Idaho, Nevada, Utah, Montana, Wyoming and Colorado.

Southern Division, No. 3: Under the direction of Frank Reeves, Stamford, Texas, comprises Florida, Georgia, North Carolina, South Carolina, Tennessee, Mississippi, Alabama, Louisiana, Arkansas, Oklahoma, Texas, New Mexico and Arizona.

Northern Division, No. 4: Under the direction of Leonard A. Williams, 622 Second Avenue, St. Cloud, Minn. This division comprises Illinois, Wisconsin, Minnesota, Iowa, Missouri, Kansas, Nebraska, North Dakota and South Dakota.

NEW MEMBERS

5424—Don Smith, Box 908, Y. M. C. A., Los Angeles. 4x5 and 5x7 of Architectural and genre. I desire to exchange for anything. Class 1.

5425—N. F. Gerend, 708 Metoxen Avenue, Kaukauna, Wisconsin. $2\frac{1}{4}$ x $3\frac{1}{2}$, $1\frac{3}{4}$ x $2\frac{1}{4}$ and $2\frac{1}{2}$ x $4\frac{1}{2}$ of Scenic Views in general. I desire to exchange for anything. Class 1.

5426—J. Donald Atkins, 771 Wilson St., Pomona, Calif. Class 2.

5427—Henri Lamarche, 117 15th Avenue, Lachine, P. Q. Canada. Class 3.

RENEWALS

4618—J. E. Dow, R. F. D. No. 2, Big Sandy, Texas. $2\frac{1}{4}$x$3\frac{1}{4}$ to 4x5 and post cards of something odd or unusual. I desire to exchange for same. Class 1.

5262—James Gillidett, Lock Box 976, Colorado Springs, Colorado. Class 2.

5349—Gordon Skinner, Box 505, W. Brownsville, Pa. $3\frac{1}{4}$x$4\frac{1}{4}$ and $3\frac{1}{4}$x$5\frac{1}{2}$ and stereos of landscapes, water scenes, and wild life; for landscapes, water scenes, wild life and flowers. I desire to exchange only views, stereos, and lantern slides. Class 1.

CHANGE OF ADDRESS

5336—I. L. Mellott, L. Box 457, Pecatonica, Ill. (Former address was—Lock Box 340, Atkinson, Ill.)

ol. XXXII No. 12 DECEMBER, 1925 PUBLIC LIBRARY Price, 15 Cents

CAMERA CRAFT

By J. H. BRENENSTUL COURTESY MORTON & CO.

SAN FRANCISCO CALIFORNIA

THANKSGIVING!

WHAT a lot we photographers have to be thankful for this year. Just sit down and think of your many blessings, living as you do upon this wonderful Pacific Coast, and then take your pen in hand and write a check for the insignificant sum covering your membership dues.

An insignia, which will give you prestige in your community as a member of this ASSOCIATION, has been adopted and we expect to have it ready for you within a short time.

PACIFIC PHOTOGRAPHERS'

703 Market Street

INTERNATIONAL ASSOCIATION

San Francisco, Calif.

"UNFAIR COMPETITION" Frederick and Nelson Sixth Annual Salon

By JOHN VANDERPANT
New Westminister, B. C.

SAN FRANCISCO
PUBLIC LIBRARY

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

SIGISMUND BLUMANN, EDITOR

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXXII DECEMBER 1925 No. 12

W. J. Roberts: Another British Master

Illustrated by Mr. Roberts' Prints

The reader must keep in mind that Mr. Roberts tells us about himself at the special request of the Editor and not from any desire to self-exploitation. If, therefore, the first person, singular number seem to recur more frequently than the writer himself would like, let his readers try to do the job and find how impossible it is to tell about oneself without use of the I.

Knowing Mr. Roberts' work and being one his admirers, we should have said much more about him and his pictures than he allows himself, but what he says is so apt and pleasingly modest that we print him verbatim. S. B.

It is only about two and a half years since Pictorial Photoplay attracted me; consequently my experience has been limited to that period. However, since the immature age of ten years, pictures and picture-making have attracted me, so much that I have lived all my life among artistic productions producing many canvases in oil colour and colour sketches.

Several months back some Bromoil prints of a very commendable order were brought to my notice, which decided me to lay the palette aside for the Camera. The change has not been all disadvantage, although the paint brush may some day exert its old fascination and reclaim me as a willing, even an enthusiastic votary. The charm of a ramble across the fields and common lands of Redfordshere and Hertfordshere armed only with a "Reflex," a searching instinct and a few sandwiches, is not in any immediate danger of being superseded.

W. J. ROBERTS

Encouraged by the appreciation of my early efforts in many of the leading exhibits in this country, I am more than willing to accept your invitation to write these few lines, hoping that some of our American Cousins may share the same enjoyments that have filled so many hours with pleasurable occupation. Life is too short for idleness and there is no truer satisfaction than that which follows a successful struggle with a difficult piece of composition or the capture of some transitory effect of lighting as the shadows of a cloudy day pass from one area to another over an undulating landscape spotted with farm buildings or broken by groups of trees or cattle.

Very few colour artists have "discovered" this part of the world, but if I mention in all modesty that nearly all of my honours—winning pictures have been found within fifteen miles of———————— that prosaic little town may rightly claim to be a center from which many delightful excursions may profitably be made. Apart from actual subjects, the variations in the atmosphere, due largely to our specially British climate, gives one an opportunity of practicing under many conditions. It is no unusual experience to find myself rephotographing a group of trees in a lane or a stretch of open country simply because, upon a second visit, there is a subtle change in the atmosphere or there is a shadow on some section where before there was a prominent light. Although I carry away with

W. J. ROBERTS

me a mental record of the outstanding points of any composition that has claimed attention I cannot say that any of my pictures have yet reached the zenith of my ambition. If the negative does not freely reveal the fulness of the mental record I endeavor to introduce the deficiencies by tuning up the tones or placing an accent where it will keep the final result. It is the control one can exercise that constitutes my chief attraction to the Bromoil method. I am hoping to produce better results of even my most noticed pictures and am constantly revisiting old haunts with this ambition in mind.

From the foregoing it will be observed that landscape claims the bulk of attention, although "Still-life" has at times exercised its own individual attractions. I recall that upon one very interesting evening it took me twenty minutes to arrange the position of a few playing cards that entered into the composition that was being arranged upon my dining table.

Looking through my collection of pictures, "The Farm Road"' is the one which satisfies me more than any other. It is of a subject not more than two miles from my home. Being so near, it has been photographed many times in the hope of improving it, but the negative produced still claims premier place. Like most photographers, my human instincts are

W. J. ROBERTS

well developed, and it may be that my personal preference for this print is influenced by the notice it has received at the kindly hands of the exhibition judges. "Cloudy June" was among my first attempts and is one of the two recently hung at the London Salon.

In conclusion, after a fair trial, I am more than satisfied that in photography, pictorially applied, there is a method of artistic expression and an education in artistic perception which of themselves are a sufficient reward for all the effort made, the small expense incurred and the sacrifice of the few more fleeting pleasures that might otherwise have filled one's spare time.

Addendum

By Sigismund Blumann

We have given Mr. Roberts his chance to speak for himself and with the characteristic modesty of men of ability he has not said the half of it. No less an authority than F. C. Tilney (whose name we use with trepidation) has praised his works in unmeasured terms. Eminent pictorialists of Great Britain have written to us and requested to see Mr. Roberts in our little Gallery of Fame.

W. J. ROBERTS

The pictures have been here so long that nothing less than this public apology to the maker will suffice. It was simply impossible to do justice to the great Englishmen who responded so promptly and courteously to my request for material for reproduction. Their work has appeared in the order of receipt.

When the reader is informed that the subject of this article is a musician, whether professional or amateur we cannot say, he will once more be lead to remark that many of the pictorialists of the world are men in one or another of the liberal professions. He is a young man, comparatively young in photography but old in the instincts that make an artist.

His treatment of whatever subject will be seen to be classic. That he has no fear of putting beauty into his pictures will establish his contempt of the passing fad that throws lines and masses into patterns and calls the results Art. Some will say the pictures are Pretty, with a curl of the lip and a contemptuous inflection. When the agreeable has been permanently taken out of art let me prefer Quinine to Candy and the smell of garlic to the fragrance of the rose.

We are glad to publish our shame—we love the work of Whitehead. We do admire the prettiness of Woods and Adams' children. We deeply

W. J. ROBERTS

enjoy the placid pictures of Roberts. May he resist whatever tendencies arise or are brought to him to do less than make his pictures beautiful. And to all the serious British workers who are so sincere and outstanding in the same courage to make for more happiness and pleasurable emotions we say the same.

To all the world and our own American contingent we say that we have so singled out the British because they have consistently pursued an even course, not always to eminence but always to the end of saying what they have to say as they and not the ultimate Salon Jury would have it said. Their prints convey a strength, apart and irrespective of inherent merit, that gives the writer a feeling that Johnny Bull has not lost the spirit and the stamina that makes us proud to call him our kin cousin.

SOMEWHERE, SOMETIME, SOMEHOW

By Sigismund Blumann

Somewhere beyond the dim and hazy line
Where heaven dips and rims the earth within
Its wide, cerulean sweep, there is a place
Where Beauty reigns; And there supernal joy
In forms and colors perfect charm the eye

Sometime when yet the past and future meet,
Which is not then nor now, exists an hour
When I may do the great, heroic things
My mind conceives: May make those pictures, great,
Or write that verse, or capture on the wing
The tones of that sweet song within my soul

Somehow my soul shall wander to the place
That lies beyond the dim horizon's shore.
Sometime my heart shall waken to the hour
With real content so lavishly endowed,
And I, yea even I, shall see and know
Such beauty as this earth has ne'er beheld:
Shall take my camera and exalted, find
That every shutter snap shall have achieved
A masterpiece. Then shall I sing a song
Such as the angels sing, and pen a verse
To ring adown the years for my posterity.

This picture, and this song, and too, this verse—
Ah, sorry fate that mocks our mortal scope!—
Must ever be the one unmade, unsung,
Unwritten and unknown. Yet is it real.
For somewhere, sometime, somehow they exist.
And if the finite mind of me cannot
Encompass place, or time, or way, I still
Can work with words and juggle tones, and try
To capture pictures on the stubborn films:
Can believe them possible, and true, and real,
Because God made them so for me to seek.

Home Made Holiday Cards

By William D. Sell

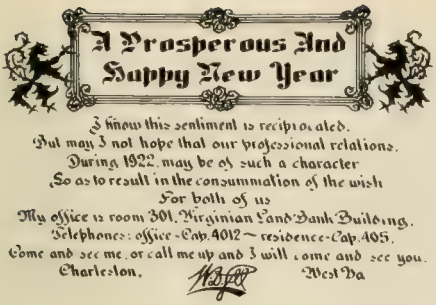
Illustrated by the Author

"Homemade" and New Year's Cards,—how are they made? Now that is no question to treat of in the CAMERA CRAFT. There have been several very entertaining and instructive articles printed the past few years in its pages, and its readers ought to have some very good ideas of their own on the subject. Yet it is a seasonal topic, and I can only hope to add something to the interest, and maybe cause others to take up the work.

First it might as well be understood that you cannot get them made at the corner drug store; you must "do your own work" from start to finish. And I take it, too, that there is no need to discuss the kind of camera you need,—the proper stop,—developers,—light,—or other elementals, for those who read CAMERA CRAFT certainly know these things. So I will simply take a few of the cards I have been guilty of and make a running comment. When you have read it, you can say, "He did not do it correctly, and I am going at it differently,—or,—I believe I'll use his methods." Take your choice!

The first card is the business card of 1922. The original was done on a large scale,—on white paper,—photographed down to post card size,—on a slow process plate,—slightly overdeveloped,—with a hydrochonine-bromide developer,—cleared in Farmer reducer. That is the whole tale. It did not take like I thought it ought to: it was too well done, and did not look "homemade," and there was no evidence of amateur photography.

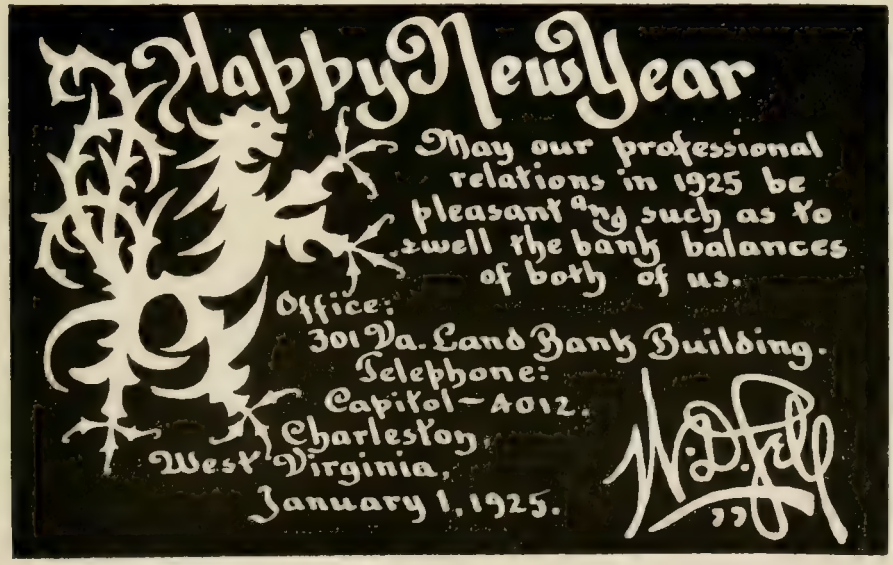
I was too busy to get out one for 1923, but for 1924, I evolved the one with the horn glasses and the surveyors transit: isn't it awful? The "advance exhibit" of a print evoked such favorable comment that I decided on a personal card also, and the "two bust" card of that year is the result, and I do insist that it is not nearly as bad as the other. But take! Did they take? They did! Why, friends who were overlooked on the mailing list wrote and asked for them! Both cards were lettered on large sheets of paper with ample margins, which served as background for the figures, and some blocking out was done.


A Prosperous And
Happy New Year
I know this sentiment is reciprocated.
But may I not hope that our professional relations.
During 1922 may be of such a character
So as to result in the consummation of the wish
For both of us
My office is room 301, Virginian Land Bank Building.
Telephones: office - Cap. 4012 — residence - Cap. 405.
Come and see me, or call me up and I will come and see you.
Charleston, West Va.
W. D. Sell
WE AT OUR HOUSE
WISH YOU AT YOUR HOUSE
Merry Christmas
Happy New Year
Charleston, West Virginia.
December Twenty Fifth.
Nineteen Twenty Four.
W. D. Sell
Rose Osborne Sell

TWO EXAMPLES OF POSITIVE PRINTS

For 1925 I wished something different from previous effects, and began early in December. The black gum tree with the poster was one of the attempts, but I did not use but few of these, as it was a slow printer and necessary to dodge in printing, and the mailing list had grown so that I did not have time for that one. Other essays were made, and at length, at the last minute, the white dragon card was gotten out in about an hour. It is not strictly photographic, for the "negative" is hand made, on tracing linen such as draftsmen use, and the prints made direct from that, but it was a rapid printer and that was an advantage. The personal card was mulled over, too, and negatives were made and discarded, for I wanted to show "our house" from an actual photograph, but it was so hemmed in by trees and shrubbery that finally a drawing was made of it and copied on white paper with the lettering, and photographed down.

The reception these cards got surprised me. I began to realize that the recipients were neither art critics nor expert photographers. The cards were something different. They showed they were homemade and


Happy New Year
May our professional relations in 1925 be pleasant and such as to swell the bank balances of both of us.
Office:
301 Va. Land Bank Building.
Telephone:
Capitol — 4012.
Charleston,
West Virginia,
January 1, 1925.
W. D. Sell

PERSONAL FRIENDS APPRECIATE A REMEMBRANCE THAT BRINGS THE FACE OF THE SENDER TO ACTUAL VIEW

personal work, and with a lack of knowledge of things photographic people assumed that more time and effort had been put on them than actually had. Friends wrote personal letters of thanks on the assumption that each of them were among the few favored, not knowing (nor did I tell them better) that they were mailed by the hundreds.

The dragon on my business cards is my "mark" that has appeared on all drawings out of my office the past twenty-five years. That is, you will notice, the only "advertising" that appears,—not even what my line of business is, for the cards go only to those who know me and my clients.

You may now answer me and say, "I cannot letter like you do." You do not have to. Keep your eyes open and you'll find printed mottoes, and if you have no appropriate photographs, you may be able to use even cuts. Patch,—overlay,—trim,—use a smooth background and watch out for folds and wrinkles (and reflections),—slow plates,—contrast developer,—spot out the lines of your patches,—and print. Try again, if it is not satisfactory.

I forgot to mention that I discovered that I got the clearest whites by giving full exposure in printing, with slight over development, and then clearing in weak Farmers reducer,—just a light lemon shade. Do not put in too many at one time,—a few seconds, and sometimes just a swish is all they need.

Gifts

It is not what one gives but the soul of the gift that counts. In fact it is often the spirit of affection expressed in a trivial thing that proves most precious. The giver still vitalizes the gift. S. B.

Amateur Photography in California in the Eighties

By E. C. Clement

Illustrated by the Author

"Those days are gone forever," the days back in the eighties when there were just a few amateurs interested in photography, and the fiend had not been born. The "bug" landed on me and his bite so inoculated me that I still make a snap now and then for the kick I get out of it as a diversion, the pleasure of trying out new materials, and the joy of the excellent results these days that conditions in the old days precluded.

My first Camera was a Blair box, the then smallest size of 5 x 8. A square bellows, lens board full size of the front, rear focusing with a rack, and a huge lens weighing about 3 lbs. The camera "folded" and went into a wooden box with the lid held in place by small brass hooks, and a little brass handle on top to carry it with. The lens, some six inches long and 2½ in diameter, had to be unscrewed from the camera and carried about in a buckskin bag. And don't forget those diaphragms, all riveted together, for forget them we would once in a while and then when ready for an exposure an excited search through all our pockets failed to reveal them, and we were put to the expedient of making our stops out of heavy paper, visiting cards, or whatever was handy.

The lens was said to "cover" the plate. It was surely large enough but the circle of light never seemed to reach the corners, so we always allowed for a good margin.

No shutters in those days and "cap-off and cap-on" was our speed stuff. And when you dropped the cap you slapped your hat over the lens while you replaced the slide.

As a matter of course the tripod, heavy and cumbersome, was indispensable, and a half dozen or more double plate holders in a canvas bag gave "weight" to our little outings in search of views.

SOME EARLY EIGHTY SNAPS By E. C. CLEMENT

Plates? Why yes, we had the old Carbutt plates, slow and sometimes uncertain. Then we occasionally made our own wet plates, rushed out with the plate-holder wrapped in a damp cloth to keep the plate from drying out, and back for immediate development with Iron.

Have you ever tried the trick of "flowing" a glass plate with collodion, balancing it so that the liquid would reach all the corners without running over and succeed in getting a goodly portion of it down your sleeve? Then you know not the joys of amateuring.

Then there was the paper. The most of it we made ourselves. We would shake up the white of eggs in a bottle with broken glass to cut it and thus get our albumen to give the paper its first coat. Floating the paper on the silver bath came next and then it was dried in a dark box and when ready for printing it was "fumed" with stronger ammonia, a sort of strangling undertaking. A printing "in the sun" for 20 to 30 minutes and a washing through several waters, toning, hypoing, more washing and finally a print. Lucky were those who got a nice warm tone and escaped the red. But our prints were permanent at that and occasionally we got a marvelous tone but were never able to duplicate it.

Oh! those chemicals we used to buy. "Uniformity" was a word entirely overlooked by the makers, and a whole bath of paper so painstakingly made ruined on account of the chemicals used in making the silver bath.

The "dry" plates were considered quite uncertain and the National Association of Photographers in convention at Indianapolis about that time discussed very seriously whether or not dry plates would ever be a perfect success and many advocated the old wet process as superior.

Amateurs, however, were springing up all over the country and began to insist on better and purer chemicals, finer lenses, and improved apparatus, and it is to them that the world owes the rapid advancement made in all those lines.

My first shutter was made out of a cigar box with the aid of a jack knife. A sliding panel actuated by rubber bands was shot past a hole in front of the lens about the size of the largest diaphragm. To change the speed the rubber was stretched or loosened by turning a screw-eye to which it was fastened. It goes without saying that the speed was not set to figures.

The first attempt was made down at the wharf where there was water and sky to help out. A "snap" was made of a small sail boat that happened along and I am enclosing a sample of the result. Encouraged with that a try was made in Chinatown, but the lady objected and turned her face a little too fast for the shutter, but we were all delighted with the print.

About that time hydrokinon came on the market as a developer and good results were obtained with full exposures which we always secured except when using our shutter.

Upon the death of General U. S. Grant in 1885 many business houses in San Francisco were decorated for the memorial services and the amateurs were out in force to picture them. My view of the old "Chronicle" building down on Kearny street is shown you, and you will note that the pedestrians who did not stop to watch us simply left their shadows, or spirits.

With the coming of the Grand Army to San Francisco a huge arch was built over Market street at Kearny and Third streets. The view of it shown you here gives an idea of the appearance of that section of the city in those days.

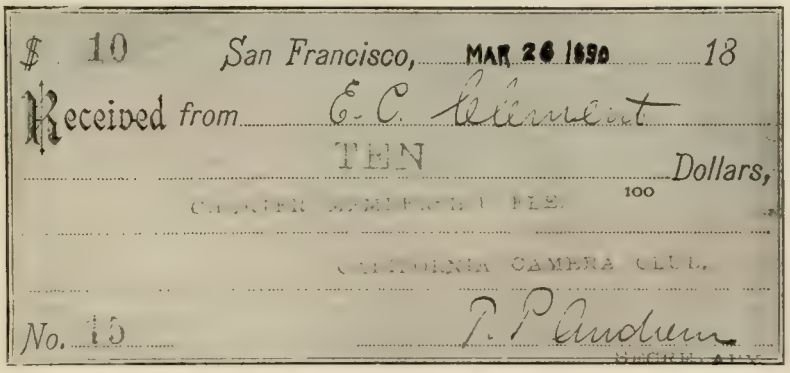
Bicycles were just in vogue, the old high-wheel, man-killing kind, and of course San Francisco had a "club" and when they were all ready for a run we lined them up for a picture. Perhaps you can recognize some of your old time friends in that line.

Two views of the city from Nob Hill show the old town as it looked back in the eighties. One of the favorite spots for pictures was Sausalito and vicinity as the sun would shine there when the fog was thick in the city. A view of the old wharf with a typical Sunday crowd of the eighties carries our thoughts back to those pleasant days of picture making.

Meeting on our outings, and in the city to discuss our successes and failures, brought the suggestion to form a camera club, so on March 26th, 1890, a handful of amateurs met and organized the California Camera Club, electing "Tom" P. Andrews as secretary. Tom was then a clerk in a stock house down on old Commercial street near the What Cheer House where he dispensed bum chemicals.

My receipt for my charter membership fee was number 15 and I still cherish it and feel safe in saying it is the only one in existence.

The principal method of exhibiting our pictures was by magic lantern, oil burner with camphor ice in the kerosene to whiten the flame. Our original showings filled all available space in our hall with enthusiastic friends. The slides were strictly home-made, mats bindings and all. We had no thin covers so the slides were rather thick and irregular but a


$ 10 San Francisco, MAR 26 1890 18
Received from E. C. Kleinsorge
TEN Dollars, 100
CALIFORNIA CAMERA CLUB
No. 15 P. Andrews

A PRECIOUS SOUVENIR

home-made carrier cut out of cigar box, with a couple of pieces of an old clock spring in the slide, took care of the differences. I still possess about 75 of those old slides in a fair state of preservation and have considerable sport showing them to friends, especially those who were acquainted in California in those old days.

Early in the nineties I visited Chicago and gave an exhibition of slides before the Chicago Camera Club which resulted in much favorable comment in the press over the progress made by the California Camera Club.

All of the "fads" that have come out have passed over my head as I am a lover of what is termed straight photography, and dear old Edgar Felloes when examining some of my prints said to me: "They are as fine specimens of straight photography, from exposure to finished print, as I have ever seen." Having absolute faith in his judgment on such matters I follow the straight path, photographically at least.

A Dainty Still Life Conception

By E. S. Bechtold

There was no trick to it. All I did was to pose my subjects, light the candle, give an adequate exposure and develop to get all there was on the plate. Anyone can do it and it is a pleasant task. The idea is elastic and can be improved and varied according to will and skill.

The Frederick and Nelson Sixth Annual Salon of Pictorial Photography

By Elvira Albee

An Eastern art critic tells us that "Business on vacation plays golf. Art on vacation still paints pictures." He proves this assertion by enumerating the summer art exhibits in New England and vicinity, and as a typical instance of artists' ways in summer days, gives an interesting glimpse of the twenty-fourth annual exhibit of the Lyme Art Association.

Lyme is a sleepy old town in Connecticut with wide elm - shaded streets, and the exhibition is being held in the Association's own building, described as being "agreeably composed of shingles" and not looking particularly new, though it has not yet succeeded in looking old. "Nowhere could the contrast with the French Salon be so complete, yet the aspiration toward beauty is there, and the achievement of beauty is also there."

If this kindly reviewer were transported from the quiet of quaint old Lyme to the busy streets of Seattle, he could spend a pleasant hour in Frederick and Nelson's auditorium, where, as is their generous custom, the firm has provided an opportunity for the public to see and enjoy the best in artistic photography. Though evidently familiar with the painter's art at home and abroad, there would be no embarassment in entertaining so sympathetic a critic at this Salon, for he recognizes the "aspiration toward beauty" as the common ground where all artists meet, whether the medium be brush, pencil or camera, and he appreciates the ideal even if not fully realized. He is also interested in the reaction of the people and confesses to "listening in" to the comments of those who were faithfully making the rounds and painstakingly studying the pictures despite the oppressive heat of an August day.

Acting upon this suggestion a visitor lingering in the restful and beautiful surroundings at Frederick and Nelson's Salon would find pictures and people even more interesting. A bit of innocent eavesdropping would reveal the fact that "Art for Art's sake" is less popular than a skilfully handled "human interest" subject.

Laura Gilpin, Colorado Springs, Colo., has achieved a happy combination of heart and art interest in her "Visiting Nurse with the New Baby," which was given first prize. The humble room, the group of half awed children and the mother who must depend upon the kindly but brief services of a visiting nurse, all tell of a pitiful welcome for the little traveler from Everywhere.

The same artist sent five other pictures, two of which are specially charming. "The Prelude," received official Honorable Mention, and the "House of the Cliff Dweller" many unofficial ones.

THE VISITING NURSE WITH THE NEW BABY — By LAURA GILPIN
Frederick and Nelson Sixth Annual Salon

The second prize was awarded "Remuda," Forman Hanna, of Globe, Arizona. It is rich in local color, and specially interesting in this highly motorized age when the few faithful and patient horses remaining are slowly going out of our daily life, even as they are being driven out of the picture.

"Artist and Model," the winner of third prize, is by F. A. Kunishige, of Seattle. A gracious model in graceful pose, suggesting that she is herself an artist.

From Madrid Echague J. Ortiz sends six prints full of foreign charm. Typically Spanish are the two character studies "Lagarteranas en Misa" (Peasants at Mass) and "El Tio Chotoy su Mujer" (Wifely Influence).

The former, which is given honorable mention, shows a group of peasants at mass. There are two whispering women in the foreground whose expressive faces indicate that matters of wordly interest have interrupted their devotions.

After a study of the faces in the second picture, Wifely Commands would seem a more fitting title than "Wifely Influence." Friend husband may be making fair promises in the interest of present peace, but one suspects many mental reservations, and is not deeply sympathetic.

TOO EARLY ON THE JOB By JOHN HELDERS

Frederick and Nelson Sixth Annual Salon

WHISPER — KAYE SHIMOJIMA

Frederick and Nelson Sixth Annual Salon

SAN FRANCISCO
PUBLIC LIBRARY

"Unfair Competition" by J. Vanderpant, of New Westminster, B. C., deserves not only the honorable mention it received, but a special award for its clever title. A one hundred per cent efficient electric globe is shedding a hard, brilliant light above; lower in the picture a candle is placidly burning in its quaint, old-fashioned candle-stick, but the mellow glow is lost in the glare produced by its up-to-date competitor.

California is not as fully represented as in former years, but there is a goodly showing of excellent work.

Julius Cindrich, Los Angeles, sends a group of six, of which the one called "The Woodland Fairy" is particularly charming. A tiny elfin figure seems dancing airily into an enchanted wood, and as we look we all believe in fairies.

Another picture appealing to the lovers of Peter Pan, is "Once Upon A Time" by Mary Ballard of Seattle. Two little tots are starting out hand in hand, upon what we somehow know is to be a high adventure, leading straight to the shining land of Happy-ever-after.

S. E. Hutton, Seattle, brings us back from the dreamy realm of fancy, to the practical but equally fascinating world of everyday. His two pictures "The Mine Superintendent" and "Outside Foreman" are both arresting character types—men who know men in the mass, and know how to use them as parts of the great industrial machine.

"Too Early on the Job," by John Helders, Vancouver, B. C., shows a familiar phase of working days. As the title explains, some men have arrived "too early," but they are willing waiters and are strictly observing union hours, and patiently restrain any impulse to "get on the job" before the ethical time.

"Mother and Children," by Mrs. Dorothy Jarvis, of Brookline, Mass., has a statuesque beauty of line and pose, fully deserving the honorable mention accorded it.

THE REMUDA By FORMAN HANNA

Frederick and Nelson Sixth Annual Salon

LAGARTERANAS EN MISA
(Peasants at Mass)

By J. ORTIZ ECHAGUE
Madrid, Spain

Frederick and Nelson Sixth Annual Salon

Seattle artists are unusually well represented at this sixth Salon, which is a pleasant proof of appreciation. That their work compares most favorably with that of outside contributors should be a matter of local pride.

It is impossible for a brief review to do justice to so large and excellent a collection of prints, and one leaves the exhibit with that uneasy conviction. Doubtless a second survey would double the list of personal favorites, while another observer might make an entirely different selection, yet one of equal artistic and technical merit.

While many artists of many minds make many pictures of many kinds they will still be enjoyed by people as different as the pictures, and in places as different as Lyme, Connecticut and Seattle, Washington.

Let Business on vacation play golf, but may Art still make pictures.

Photography in Prison

By Virgil Kadel

Photography has been spreading to every portion of the globe and is popular with all classes, and now it has found its way into the prisons, where it is destined to help, in conjunction with other educational and recreational pursuits, to equip the inmates against the day of their liberation so that they may assume a place in the community as useful and productive citizens.

Commercial Photography is a respected, remunerative and common calling. Day by day it is becoming more and more a necessity in the business activities of the nation. There is not an over-supply of efficient men in the profession and this is one more recommendation for its being adopted as part of a Prison Curriculum.

All men serving time for crimes committed are not congenital criminals. Comparatively few of them are in for life and, therefore, many will in due time be set free with the responsibilities of life thrust upon them and an inconceivable additional burden of reconstructing their own lives and fighting down the past.

The almost insurmountable difficulties of teaching and practicing photography behind the stone walls may be surmounted with the generosity of more fortunate citizens and manufacturers.

Pictorial photography, owing to circumscribed areas and limited scenic possibilities, will have to be taken up in theory, but the principles of art may be presumed to hold in one place as well as another. If an influence that is beneficient and an education that is reconstructive be all that men and books are proclaiming, then Photography is to be recommended for every prison in the land.

Note—Starting the good work, Camera Craft is happy to have been able to send a few standard books on Photography to the above writer as a nucleus for a Photographic Library. Manufacturers, dealers and philanthropic citizens are invited to send anything that they think will be useful to the purpose in hand addressed to P. R., Camera Craft offices.—S. B.

Photographs as Christmas Presents

By Sigismund Blumann

It has come to pass that everyone and his brother is in some degree a photographer. To give a photograph for a present is like sending coal to Newcastle. If at the festive Christmas season yourself were to get a picture from every friend who has a camera and were to send a picture to each of your friends in return what a glorious time it should be for the Photo Dealers: And what full wastebaskets all of you should have.

Exchanging prints is fine for an all-the-year-round activity. You can see what others are doing and learn how much better you are than they and you can show them your superiority. But at this time of year you feel an urge to do something different, something exceptionally nice. You have a conviction cuddled away in your head that photography, which can produce so much of what is beautiful must offer the means of making Christmas presents that shall be not only novel but acceptable.

The first means at hand are to exert yourself to make better photographs since anyone can make snap-shots but few can make real pictures: To get pictures of places or persons that are of unusual interest; And to make the prints themselves different from the usual sort. This article is not intended to show you what others have done but to stimulate you to creativeness by suggestion.

The picture of a beautiful child, pretty girl, a pictorial landscape, a bit of light and shade, the twig of holly or mistletoe, and arrangement of still-life material, even a clear copy of a classic painting of the Savior or the Madonna, may be used in such ways as to make delightful gifts. One way is to frame the subject in a frame considerably more ornate than good taste would permit for hanging, and to photograph print and frame, being careful to square-up on the ground glass. From the resultant negative many prints may be made on one of the unusual papers now obtainable in the open market. The thin, parchmenty sort make remarkably fine things—Charcoal Black, Japanese Parchmyn, or the latest Eastman creation in extra-thin Vitava.

In thin papers proceed like this: Take a 11 by 14 or 10 by 12 sheet and double it accurately in half with the sensitive or emulsion side out. Be certain to put a sheet of red or black paper of about the same size between the folds and with a mask, the opening of which is as you desire, register carefully and print your picture by contact or enlargement. It is now optional with you to double print a border from a negative which you may have made by copying a printed border, by photographing a picture frame with black paper where the glass usually is, or by a border negative which may be bought ready-made. Or you may design your own borders and draw them by hand on the developed, fixed and dried print. Or, yet again, you may have borders and text printed on a press.

Such a folder is a thing of beauty as it is, but there is still something you can do to it to make it a novelty. By varnishing the back with the following mixture* used on a clean soft camel's hair brush of about one inch width you shall produce that really and truly parchment—like material that you see on the higher priced holiday cards nowadays.

Then there is the possibility of hand coloring your pictures with some of the really excellent paints made for just that purpose. You have a choice of water-colors or oil-paints. One enterprising manufacturer of Photo Colors has started a school in tinting and if you doubt your present ability you may easily learn. A colored print on thin paper transparentized is something you will enjoy having, getting, or giving.

Should you prefer heavy paper cut card fashion you may get Old Master, Wellington Tiger, or similar faced boards in Cyko, Defender or Haloid. In fact some of the Haloid Portrayo surfaces are exquisite. On card-stock you will want deckled-edges which are simply made by bending where the edge is to be and cutting with a dull knife or the back end of a table-knife or by the trick used by professionals in a larger way by sawing with a clean carpenter's saw. To make such an edge antique or scorched paint the fussy feather ends with brown dye, ink, or water color paints. Does your fancy turn to tinsel? Then touch up the edges with gold, silver, or aluminum paint which may be bought in water-color form.

If you are so fortunate as to own an enlarging device you may make the most glorious steel engraving effects by enlarging to 6 by 8 on a 11 by 14 or larger paper and when dry make a plate mark and tint block in the following way: Cut a mask of Cartridge or Stencil board of the three ply weight saving the cut-out piece as well as the mask. Cut another mask just like it, only an inch or two larger opening and save both as before. Print through the smaller mask, then when the print has passed through all its manipulations and is bone dry put the larger mask carefully centered over the picture and smear some blue oil-paint softened with the Medium* given below till it is evenly and smoothly spread over the entire print and margin exposed through the mask. Pick the mask up with care to avoid smudging and let it dry. You may now take either the smaller or larger cut-out piece of the board and lay it carefully just where you want the plate-mark countersunk, hold it in place and turn it face down on a piece of plate glass, a marble table or hardwood board. Find the edges of the card which is now under the print by feeling for it with a clean finger and press down to make a mark, having found the place you can gently run an agate or glass marble, or the end of an ivory handled knife or any hard, clean, rounded tool along the edge thus making a clear dent all round. Pick up your print and turn it face up and you will find a neatly countersunk plate-mark.

We made our embossing tools from a hickory drum stick. It was sawed into lengths of about six inches each and the ends sandpapered to the desired roundness then dipped in hot paraffine and rubbed to a high

polish. The end of the drumstick makes a tool for sharp plate-marks, the thicker end with its larger curve made more of a bevel. A little skill will soon be developed as you find that the slant at which you hold the stick determines the character of the mark made. Beware of changing that angle or of varying the pressure.

In the holiday issue of Camera Craft of last year (December number, page 525) is an article by the present writer which may serve the present reader, and in the November issue of the same year (page 523) Mr. Carl A. Bergmann has given us a way to the creation of quite the finest things of the sort we know.

Formulae

Transparentizing or Parchmenting Varnish

Canada Balsam	1 ounce
Turpentine	8 ounces
Boiled Oil	4 ounces
Floor Wax	¼ ounce

Dissolve with gentle heat in double boiler, put into wideneck bottle and add 4 ounces Carbon Tetra Chloride.

Shake well before using and frequently during use to keep emulsion in a homogeneous condition and apply with a one or two inch camel's hair brush. Let dry in a dustless place overnight or longer and wipe off superfluous oil and press between blotters.

Waxoil Medium or Tintblock Paint

Floor Wax	2 ounces
Turpentine	4 ounces
Oil of Lavender	1 drachm

Dissolve the wax in the turpentine in double boiler and when cold, bottle and add the lavender oil. To use make a pouncing bag by taking a wad of absorbent cotton and putting in center of a clean square of muslin, twist the muslin about the cotton till the whole makes a fairly hard ball then tie so that you have a sort of firm swab. Squeeze out a little artist's oil-paint or better Photographic Oil Paint of the desired color and pour a little of the above medium on it, then rub well together with your swab. You may now boldly smear the paint over your picture, gently but quickly till it is smooth and thinly evened. If too dark use less paint next time. To rectify on print already pigmented add plain medium to swab and smear on print till paler.

Memorandum of Table-Top Christmas Greeting Card

By F. H. Harvey

Illustrated by the Author

Desiring to get out a personal photographic Christmas card, a search was made through the late photographic magazines but we found ourselves at a disadvantage in that practically all of the illustrations included children. Not being blessed with any, as yet, we were compelled to resort to a toy store and our subjects therefore had to be purchased for both the Christmas and New Year's portions of the card. Our idea was to combine a Christmas together with a New Year's greeting card. We first made the mistake, in setting up our table top picture, of using too large and fanciful a toy house, which detracted from, instead of improving, the effect. A smaller house was then secured and we thought the simple picture the better of the two.

Like practically all other pictures, there is room for improvement, the principal one in this case appearing to be the reversing of the hill and the house. Owing to the limited time we had in which to get out the card, and the enlargement having already been lettered, this reversal was not attempted. A glaze, called artificial snow, was used to top off the raw cotton.

Getting Results in Cine Photography

By H. Syril Dusenbery

In order to get the best possible results with your cine camera, you must use considerable care and forethought in its operation. First you must study the manufacturer's instructions and then learn the limitations of your particular camera. Do not expect the impossible. Do not be disappointed if your picture, when projected on the screen, is not as good as what you are accustomed to see at your favorite movie theater. Professional cameras run by expert professional camera men working under ideal conditions produced at an enormous expense in a studio specially built for the purpose, should not be compared with a sixteen millimeter amateur camera results. Your outfit is not designed for such comparisons. You can, however, get excellent results by observing a few simple rules plus a liberal sprinkling of common sense in the operation and manipulation of your camera.

The standard recommended speed for cine photography is to take pictures at the rate of sixteen per second. Let us adhere to this standard speed until such time as we become expert enough to know when and how much to vary this speed. Motor driven cameras should be carefully tested from time to time to see that they are running at this standard speed. If you own a hand-cranked outfit it is essental that you turn the crank at the rate of two turns per second. Learn what this speed really means and practice until you can maintain this speed steadily and accurately. Crank with a wrist movement, holding the forearm steady. Keep the rate uniform at all times. Don't get excited and speed up while cranking. Practice until cranking becomes second nature to you.

Every manufacturer gives directions for exposure. Follow them! Remember that the **speed** of the shutter is constant. This means that the **time** of exposure that each individual picture receives is constant. The amount of light admitted during this constant period of exposure depends on the **stop**, or lens opening, used. This is the one variable in cine photography. To those who are accustomed to doing still photography, it is well to remember that the actual time of exposure is in the neighborhood of one thirtieth of a second. At this speed with Eastman Film the stops F. 8 and F. 11 will be the ones used most on average scenes with good light. Remember that a larger opening must be used for a close-up than a long-shot under the same light conditions. Do not attempt to take distant scenes unless the atmosphere is very clear and the light bright enough to permit the use of stop F. 16. Remember pictures that show on the screen as being very dark and hard to see are **under** exposed, while pictures that are glary bright are **over** exposed. Either effect is displeasing on the screen. You must learn the mid-point between these two extremes, the point of correct exposure. It is recommended that you keep an accurate

record of the stops used on each scene so that when the picture is shown on the screen you will be able to check up on the various scenes and in that way learn what good exposure is and how you obtained it. After a little experience you will surprise yourself with the correctness of the stops you select for the partcular conditions under which you happen to be working.

If you have a focusing model camera, measure the distance with a tape line from the lens to the subject and set the focusing scale accordingly. Professional camera men make use of a tape measure whenever it is impossible to focus directly on a screen in the camera. A fifty-foot tape measure is an essential part of your equipment. Don't guess at distances, measure them! Remember that the picture on the screen is highly magnified and that if an error in focusing is made, the picture will appear very much out of focus and blurred. Good definition is obtained by measuring distances. In addition to that, always use the very smallest stop that the light condition will permit. While the use of a small stop will tend to correct small errors in judging distance, it is better to play safe and make it a rule to measure the exact distance with a tape line. Every focusing camera when set at stop F. 16 becomes a universal focus camera, provided the focusing scale is set at about its mid-point, which is usually about twenty-five feet. This should only be used when the light is strong enough and when the subject is moving and continually changing its distance to the camera.

Make your scenes short. Most amateurs make them much too long. They do not realize this error at the time they are taking the picture; it shows up on the screen afterwards. Then it is necessary to "cut" the scene by removing a length of film and discarding it. Professional camera men are in the habit of taking several times as much film as is actually required, cutting down the film afterwards. In amateur work this is needless waste. Next time you visit a movie theater where a news reel is shown, take out your watch and time some of the scenes—they are rarely over ten to fifteen seconds in length. Time them and see for yourself. It is surprising how much you can show in ten seconds. Ten seconds means just twenty turns of the crank. Make it your rule that when taking scenes such as landscapes or other scenes lacking action not to take more than twenty turns of the crank or ten seconds of shooting.

Finishing laboratory experts whose business it is to review amateur films all day long say that the chief fault of most films they handle is caused by swinging the camera in attempting to make a panorama. This causes the picture to dance and jerk about the screen to such an extent that they often become dizzy looking at it. Motor driven cameras should be held as steady as possible. Do not swing them around while taking a picture.

(To be continued in January issue)

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

FOUNDED MAY 1900

VOL. XXXII | San Francisco, California, December, 1925 | No. 12

A Merry Christmas
and a
Happy New Year

The year has unrolled its scroll to the final chapter once again and the second baby year of our incumbency of this Editorial Chair finds us wishing you with renewed fervor the compliments of the season. Last year good wishes came from the remotest corners of the earth and we feel these lines carry our best feelings far abroad. To all of you, dear friends, the owner of Camera Craft, every soul who has a part in its making, and the writer join in the desire to convey to you wishes for the best earth holds. God's in the Heavens and Christ is at His Right Hand. Till we are called to bow at that Bright Throne may we continue carrying on somehow, somewhere, to the end that our friendships shall last. May we find ourselves able to do well that which we set out to accomplish. Thus may we hope to find every year bringing in good time to us all.

A Merry Christmas
and a
Happy New Year

OUR DECEMBER COMPETITION

Glory be! Camera Craft's ambition has been realized. Long may our elation have cause to last. Plenty of pictures, and a wonderfully high average of quality. Some of the prints might have taken first place in any Salon.

Our special commendation goes to Julius Aschauer, President of the Amateur Camera Club of Vienna, Austria, and to Doctor Pardue of the New Jersey group of amateur masters. Their contributions have been of remarkable value and their persistent efforts for first place are an example and should be a stimulus to others. Mr. Aschauer works in Bromoil Transfer and all who have seen his gems enthuse and go away determined to find the Golconda of Pictorialism which is nearer than the end of the rainbow and is attainable by any and all.

Many of the awards have gone to men and women, and even children who either happened upon or achieved with study and carefulness pictures worthy of respect. The advanced worker, by no means, had anything like an assured winning at his beck and call. Our juries have been "Hard Boiled" and neither previously established reputations nor other influences affected them. In fact they were selected for the express purpose of passing upon each picture on its merits.

In a few months the greater competition will bring the first twelve-months series to an end. The Camera Craft Silver Cup will be awarded to the best picture chosen from among those which have won an award. This judgment will be upon all of the winning prints irrespective of whether they had won first or fifth awards and the surprising thing may happen—the cup may not go to the first. Our own opinion has no potency, but given for what it is worth, we dare affirm that the judgment of the various juries has been so good that their decision is not likely to be reversed.

However, come on you disappointed ones: Get busy and try harder. We want to see all the good old contributors coming along with better and best, and we want many new names. You have pepped us up on this proposition which was created by your demand. We are sold on the competition and shall carry on in just the same way for the following year, except that your prints must be in by the FIFTH OF THE MONTH. This gives us more time for reproduction and proper consideration of details.

GET YOUR PRINTS IN BY THE FIFTH OF THE MONTH.

CONTRIBUTORS FOR DECEMBER

J. Donald Atkins
Julius Aschauer
Mrs. E. M. Bailey
Walter J. Browne
Martin Borchelt
Helen M. Breden
Benjamin Bristol
Karl A. Baumgartel
E. J. Browne
LaVell Cooley
G. R. Cranshaw
I. B. Chalmers
Lennie M. Carter
Julius Cindrich
W. J. Dunihue
E. Doane
Jose Villalobos Franco
H. L. Grey
Edna Gordon
Chas. W. Glassey
J. K. Hadges
George T. Hillman
Alice Hiller
S. Horino
Eric O. Johnson
C. A. Lovell
Ludwig Lucas
Wm. Ladd
O. P. Lynum
I. Matsushita
Jas. Mc Lean
R. Morita
Paul W. Macfarlane
Frances Mace
Anna K. Morria
Louis R. Murray
J. L. McCargar
Margaret M. Moore
George McMarlin
Wm. Meyers
Mary Oakes
M. J. Osaki
Dr. Pardoe
F. L. Plunkett
G. A. Peake
Ida Le Pike
V. Real
Francis H. Rojec
W. C. Rodgers
Mrs. I. L. Rice
W. D. Sell
J. Schubert
Henry Sill
Miss R. Sargent
Valentino Sarra
W. Kiyomasa Shimidzu
S. Smith
G. G. Stortz
Gordon W. Skinner
Elmer P. Trevors
M. C. Tanner
Lucile M. Thacker
Dr. Max Thorek
E. K. Wilson
G. W. Wood
T. M. Waumsley
Philip Wissing
Winnie P. Wells

FIRST AWARD — By JULIUS ASCHAUER

Silver Medal, December Competition

Reproduced on page 601

Special Award—The Staircase to the Cathedral	Julius Aschauer
Second Award—The Housewives Friend	Dr. J. B. Pardoe
Third Award—The Bungalow in the Woods	Henry Sill
Fourth Award—Daybreak	Paul W. Macfarland
Fifth Award—Daughter	Chas. W. Glassey

THIRD AWARD

SECOND AWARD

FOURTH AWARD

FIFTH AWARD

Association News

Published under the authority of the Board of the P. A. of A. under arrangement with the publishers of Abel's Photographic Weekly, Bulletin of Photography and CAMERA CRAFT.

S. R. CAMPBELL, Jr., General Secretary, 722 Bond Bldg., Washington, D.C.

What the Association Offers

If Conventions were the sole object of Trade Associations enough good should result to make such organizations worthwhile, but your particular Association functions in many ways. It is to be presumed that a majority of those belonging to it know what they joined for and what they are getting, so to summarize them here were redundant.

Not the least of the benefits offered to the membership is the Summer School at Winona Lake. We hope to see it named the All The Year Round School, and perhaps the time may come when it shall not remain a fixture but shall get such a number of enrollments as may make it possible to have the faculty and all the requisite equipment travel to centers of population in every state. It can be done.

From the Secretary we learn that enrollments are coming in, that finances are encouraging, and everyone is happy. The enrollments come from a most widely distributed territory: Arkansas, Colorado, District of Columbia, Florida, Illinois, Indiana, Iowa, Kansas, Massachussetts, Ohio, Michigan, Minnesota, Mississippi, Montana, Missouri, Nebraska, New York, Oregon, Pennsylvania, Rhode Island, South Dakota, Tennessee, Washington, West Virginia, Wisconsin, Manitoba, Ontario — Twenty-seven states and provinces. Not bad, we say.

Not only does the school qualify its students to earn better livings but it puts at the disposal of men high in the profession a proficient and efficient clientele from which to choose employees. If some hold a fear that really exacting schools create a surplus of workers or overcrowd a profession let them be encouraged with this fact—really able men in any profession do not crowd out other able members thereof but help in the great cause of eliminating the incompetents. It must be remembered that the poorer the workman the less he is willing, yes the less he is compelled to accept for his work. Poor workers make bad conditions.

Nor is this the final and greatest function of an Association. In the fellowship it establishes, in the respect for the profession which it unifies, in the credit it creates for that profession in the minds of laymen and tradesmen it is not an optional concern of the mindful photographer but an essential to his own welfare.

As to the Association getting out its own journal—well, it seems to us publishing is a publishers business and that an association has plenty to do to fulfill its own mission. But then we may be biased. Way back in our minds we feel that Camera Craft will still be read by members of the Association, that it will still be an Official Organ for the organization, and that, whether or not, it shall still try to be of service to the cause and will keep its friends and readers through its merits, not dependent upon its being designated. After all the question of getting out a publication is not a matter of morals but of wisdom.

President Brakebill

The Photo-Finishers' Association of America had a real convention and not the least of its pleasant features was the presence of the National Association's President Brakebill. His attendance sounded a note of interwoven interests and common sympathies. After all the Photographic Industries are tied by a common object and their weals and woes are closer tied. Needless to say friendships were made by the genial gentleman from the South which will out last the memory of the event.

Pacific International Photographers' Association

Embracing Alaska, Alberta, Arizona, British Columbia, California, Hawaiian Is., Idaho, Montana, Nevada, Oregon, Utah, Washington.
IDA M. REED, Secretary, 703 Market Street, San Francisco, California.

From the North

We are informed that a new design for the P. I. P. A. insignia has been devised and that its official appearance and artistic form will enhance anything to which it may be affixed. We hope to publish it in the January issue and should have shown it here if a copy had been in our possession at the time of going to press. Members should awaken to the strength they give the Association and the good which reverts to themselves from the persistent use of the organization insignia on their cards, stationery, mounts and window displays.

Mr. Blumann Honored

In recognition of his service to the Association it was the pleasure of the officers to carry out the unanimous wish of the membership in presenting Mr. Sigismund Blumann with an Honorary Life Membership and to that end the President and Committee had the sentiment engrossed and through the Vice-President, Mr. Ralph Young presented it to the Editor of Camera Craft at the November meeting of the Northern California Local.

Mr. Young made a most sympathetic presentation speech and the honored recipient responded in very few words as he was visibly affected.

The sentiments are reprinted here but the beauty of the engrossing, which was in black, illuminated in red and green cannot be reproduced on these pages.

RESOLUTION — P. I. P. A.

This is to certify that

The Pacific International Photographers' Association

by unanimous vote of its membership in convention

SEPTEMBER 1925

Conferred upon

SIGISMUND BLUMANN

An Honorary Life Membership

in grateful recognition of unselfish and efficient services rendered the organization and for continuous and consistent efforts for the advancement of the Photographic Profession as a Business and as an Art.

D. PERRY EVANS, President
IDA M. REED, Secretary

Photo Finishers' Association of America

Paul Burgess, President. F. W. Barta, Treasurer.
T. R. Phillips, Secretary, Washington, Iowa.

Association Investments In Your Territory

The May issue of "Developments" was distributed through the country according to the chart published below. This shows, in part, what the National Association is doing in your territory in exchange for that portion of your membership dues which reverts to the national treasury. If the number listed as going to your State seems unreasonably small, then it is your fault. • Get busy and mail the editor the names of your competitors.

Arizona	19
Arkansas	48
Alabama	26
Colorado	57
Connecticut	49
California	432
Delaware	14
Florida	196
Georgia	44
Illinois	366
Indiana	253
Iowa	176
Idaho	38
Kentucky	33
Kansas	98
Louisiana	29
Maine	43
Massachusetts	141
Maryland	18
Mississippi	22
Michigan	252
Minnesota	152
Missouri	137
Montana	55
New Hampshire	29
New Jersey	128
North Carolina	37
New York	287
North Dakota	52
Nevada	19
New Mexico	12
Nebraska	107
Oklahoma	97
Oregon	91
Ohio	242
Pennsylvania	409
Rhode Island	40
South Carolina	22
South Dakota	60
Tennessee	69
Texas	95
Utah	14
Vermont	8
Virginia	45
West Virginia	30
Wisconsin	198
Wyoming	7
Washington	64
Manitoba	19
British Columbia	15
Saskatchewan	19
Ontario	27
Alberta	17
Nova Scotia	3
Mexico	9
Cuba	2
Advertisers & Manufacturers	17
Foreign	71
Total	4764

It costs about 10c per issue to produce and mail every copy of "Developments" sent into your territory. California, for instance, with 432 copies a month for twelve months, would call for an investment of $518.40 in a year's time. With but fifty per cent of dues collected going to the national treasury this would mean that it would take the support of 104 Class "B" members to cover the Association's investment in that State for 1925. Of course the revenue from advertising covers up a great deal of this expense — about 80% of it in fact. If it were not for this revenue and the fact that those who produce the magazine donate their time to the cause, we could not possibly carry on. If you enjoy reading "Developments" and receive any benefit from its pages or better trade conditions because of its teachings and still are not supporting the Association in its work, do you really consider yourself

a good sport? As Secretary Phillips says, "the sign is in the pen" and an extra application was mailed you with both the April and the May issues. Now, if you happen to be a tardy one, do your little bit right now.

Editor Goes to Detroit

Your worthy President has honored us with an invitation that coming in such terms and from so good a friend is, to us, a royal command. The telegram reached us at nine one morning and our acceptance was on its way within the half-hour. The Photo Finishers' Association is, in a way, one of our pet enthusiasms and its success is like the breath of Spring in our nostrils.

Waterloo, Iowa.

Sigismund Blumann,
Camera Craft Publishing Company,
San Francisco, California.

Positively must have you make address at Detroit, November Fourth. One hour allotted to your talk. Please wire your acceptance immediately.

Paul Burgess.

We are watching the clock and as we pass through Iowa shall observe minutely whether the corn still grows there without irrigation. Till we meet in Detroit, good friends.

The above should have appeared in last month's issue but we give it this belated publicity with the added information that we went and are mightily glad to have been with the large aggregation of men and women who, with bright hopes, keen ambitions, and earnest labor, are making amateur photography popular, yes, possible.

The Detroit Convention

Coming back we found the desk piled high with mail, exchanges, and reports. This required segregating and placing aside in some order of importance and precedence and the body of this issue of Camera Craft must be shaped and gotten to the printer. Everyone looks to us for something especially good and Christmassy to fit the season and we are keyed up to giving just that to them. So the detailed report of the convention must be held over for the January issue. This gives us time to quietly recall and properly deal with the many pleasant and important things that transpired.

Photo-Finishers the world over are going to hear about this convention and what was accomplished. The fact that Photo-Finishers are established, responsible, big, business men, carrying one of the largest industries on their shoulders will be broadcast. Cameras, Films, Plates, Papers, and all the accessories upon which million dollar factories depend in the making and selling look to the Photo-Finisher for the creation and maintenance of their market.

The Association is the foundation on which the Photo-Finisher builds his welfare and the success of both him and the manufacturer depends largely on the functioning of that organization.

Paul Burgess goes out of office loved by all and respected as the one man in all the thousands who could, and who did, carry the success of the body over which he presided many leagues onward and into new territories. He is followed by brother Kidwell who has a long head and all the hopes and ambitions that his predecessor wove into traditions. Guy Bingham has been given a real place and a real income that inadequately but satisfactorily covers his future services. You couldn't make Guy stop working for the good of his craft and fellow craftsmen if you made him pay for the privilege.

Wait till you read all that happened and you will be convinced that not only must every member of the association find conditions bettered but that such as have hung back and have been looking in from the outside will knock at the door and clamor for entrance.

This P. F. A. of A. is a mighty fine thing and we feel wonderfully proud of being an honorary member of it.

LOCALS

Remember at this time

YOUR INTERESTS

are not altogether in the locality where you are situated.

THE NATIONAL

Looks for your membership to help in the general cause—
To make conditions better.

YE EDITOR RETAILETH NEWES OF YE PROFESSION AND IN QUAINT ITALICS TITILLATETH YE SPHYNX WITH HYS QUILL

Bianca Conti

When Marcus Ward, that master pictorial child portraitist of England appointed us representative for this territory for the Professional Photographers' Association of Great Britain and Ireland, and we invited, coaxed, persuaded, begged, implored the American Portrait Photographers to send prints to the exhibition in Princess Hall, we had high hopes of showing our British brothers that we could make fine portraits and that we were with them.

Not many promised to uphold and qualify our hopes, and of those who did promise, not all remembered: But Bianca Conti came through and with what honor to herself and to America you may gather from the fact that a gold medal was awarded to her and that through her work American Professionals have impressed our overseas cousins with a better and higher esteem for our seriousness and artistic conception.

We desire in this personal paragraph to thank Miss Conti for so faithfully keeping her promise to send her best and to congratulate her upon an achievement which could have gotten no more unbiased, no equally sincere reward.

You cannot be more ashamed of your profession than it is of you. But be sure, when you are proud, that it is of your profession and not of yourself.

"The Friendly Spirit" at the Minneapolis Convention N. C. P. A.

Every one who attended the N. C. P. A. Convention held at Minneapolis, September 28th, 29th and 30th, said that this Convention stood out way beyond all others because of "the friendly spirit" which prevailed on every hand.

This Convention had many outstanding features beside "the friendly spirit." First, because this Convention did not receive the full support of the Manufacturers' Bureau. Second, because this Convention went on record as being the first body of photographers to adopt a real Constitution and By-Laws and to employ a paid secretary; third, the registration of studio owners outnumbered the registration at Fond du Lac, Wisconsin, Convention; fourth, this Convention cleaned up a deficit that was left over from the Des Moines 1925 Convention.

The photographers of the Twin Cities did not begin to get busy with Convention matters until after the Cleveland Convention, at which Convention, the Manufacturers' Bureau voted not to support the North Central Convention.

The Twin City Photographers, however, after having received the authority of President R. J. Zweifel, of Duluth, to go ahead and call the Convention, got busy and in less than six weeks time succeeded in staging a real event. It is doubtful if any body of photographers ever got quicker action or worked more harmoniously together in arranging a Convention. The Convention Committee secured the fullest support of the civic bodies, the hotels, stock houses, and manufacturers of many different commodities. Everybody rallied around the slogan "a loving heart createth a friendly spirit—the spirit of the Northwest."

The program was worked out in keeping with the slogan and to cover the problems of photography in such a way as to keep up interest from the opening to the closing session. The purpose of the Convention was to assist photographers in making

better pictures, in selling more better pictures, in making more money from the increased sale of these better pictures and to organize so that the first three steps could be really accomplished.

The best portrait ever made was the one that looked most like the subject.

Fink Studio Reception

That eminent photographic artist, Mr. Leonid Fink, opened his new Studio in Seattle on November 4th with a reception and salon of pictorial work gathered from all over the world. The general architectural scheme is of the Spanish sort and the furnishings and interior decorations were designed to match by Ross Raymond Gill of the Art Institute of Chicago.

The man who can only succeed with attractive subjects has a very limited field in which to work.

H. W. Sanford

He sits like a lord of the Manor and takes everything in a cool, dispassionate manner but he wades through the day's work with less fuss than most men. It is a pleasure to enter the Kodak Store in San Francisco, do one's buying, and saunter back to the desk in the little enclosure and pass a pleasant word with the Boss. It is the dessert to the dinner of buying. We cannot say how others feel but to us pleasure added to a transaction is all to the good. One expects satisfaction anywhere but to be made to enjoy parting from one's money is in the nature of a miracle.

Gabe Moulin

We have seen him lugging a 10 by 12 camera, a dozen plate holders, several boxes of plates, a tripod like an Eifel Tower, and several lenses about the size of cuspidors. A load respectable for a dray but Gabe bore it smilingly. We have seen him fresh from a vacation and he was a tired, distraught man. What pleasure men may get from the labor they love and how hard they can work at playing. If our dear friend Moulin ever gets into the daily papers for some achievement in the field of prowess they will speak of him as "The Prominent Clubman" for you must know he is a Bohemian and a Family Club member. The great and the distinguished all know Gabe and he knows them.

San Francisco Commercial Photographers

The one sad thing about electing new officers is that old friends go out of office. In this organization the inter-relationship of members is so intimately friendly that it really doesn't matter who is in the chairs. Everyone loves everyone and amity rules.

Now Lee Stopple is President and we expect quip and laughter to brighten the more serious proceedings. W. W. Swadley brings home to his hopeful son and heir the honor of a Vice-President for Dad. Olga Dahl is Treasurer and she brings to bear on that office a vast experience of making fifteen cents look like a million dollars and of caring for more extensive funds with a fidelity that makes her ideal in the place. The Directors are well chosen: Myron Wurts, Jr., Hayden Lothers, and Laurence Morton are men used to directing the destinies of organizations.

Now that we are all set and ready to go, where do we eat next?

The Photographer has a noble calling only when he is proud of it as, and makes it, such.

Paul De Gaston

We never fully knew or appreciated the soul insight of Mr. De Gaston till we saw his "Tough" and another portrait of a rather unpromising subject which his magic made into poetry. Paul wears flowing hair and neckties but he doesn't evaporate at that—he lives up to their significance. He is an artist in his own right.

The difficulties you encounter are what keep the profession from being overrun.

E. J. McCullagh

The more we see of him the better we like him. He hath a quaint humor that harks way back to the Auld Days when on the heather his forbears bore the Mac proudly and should have scorned to see it curtailed by even so little as an A.

Our Convention Dailies

So many visitors at the Cleveland and San Francisco Conventions have expressed a wish to have complete sets of these leaflets that we have reprinted editions. Let us know which convention you attended and please write on your letter head and we shall be glad to send you your set with our compliments.

THE LOS ANGELES PHOTOGRAPHERS' CLUB

The Los Angeles Photographers' Club had their usual monthly meeting evening of October 29th at Beattie's Lite Studio, Hollywood. Demonstrations in lighting and posing were given by Linstedt, Stockton, Autrey, Sturgis, Newberg, Martel and Webb. Group by Beattie. Maxima used.

Beware of Swindlers

Some weeks ago Mr. Fleckenstein was buncoed by a small thief who claimed to represent Camera Craft. Later we were imposed upon by a respectable appearing woman with a child who claimed to have been robbed of every cent and her railroad ticket and so worked upon our sympathies. She asserted that she was connected with others whom we knew and esteemed. Let every reader beware of this band of crooks—probably a man, woman, and child, the latter used for a bait, and when approached let a police officer be called promptly. This will serve for the protection of all honest folk and be a good deed toward the deserving needy against whom our hearts should not be hardened by such bitter experiences as swindlers bring to us.

East Bay Commercial Photographers' Club

The next meeting will be held at 6:30 P. M., Tuesday, November 17th, at the Peerless Cafe & Bakery, 510 17th Street.

Mr. Maurice Stewart, one of Oakland's most successful and energetic Commercial Photographers of former days, will tell us some of the difficulties he used to encounter and how he overcame them. He is a "Go Getter" and I am sure his message will be of extreme interest and benefit to all of us.

Our last meeting was one of the best we have ever had, about twenty being present. Let's do better this time.

R. B. BIRD, Sec.-Treas.

Club News and Notes

Club Secretaries and Others will oblige by sending us reports for this Department

FORTHCOMING EXHIBITIONS, 1925—1926

December 1st to 31st, 1925—Southern California Camera Club at the Southwest Museum. Address Fred R. Dapprich, Chairman Print Committee, Southwest Museum, Los Angeles, California. Closing date November 21st, 1925.

December 1st, 1925 — Maryland State - Wide Photographic Competition under auspices of the Photographic Club of Baltimore City, Maryland. Address the Print Director, 105 West Franklin Street. Closing date November 30th.

December 19th, 1925 to January 10th, 1926—Salon Italiano D'Arte Fotografica Internazionale. Address the Secretary, Vie Cesare Battisti, 1, Turin, Italy.

January 4th to 31st, 1926—Camera Pictorialists of Los Angeles. Address N. P. Moerdyke, Secretary, 811 Washington Building, Los Angeles, California. Closing date December 17th.

January 16th to 31st, 1926—Seventh Buffalo Salon. Closing date December 28th, 1925. Address Lester F. Davis, Secretary, 463 Elmwood Avenue, Buffalo, N. Y.

March 13th to April 18th, 1926—Pittsburgh Salon. Closing date February 13th. Address P. F. Squier, 237 Avenue B, Westinghouse Plan, Pittsburgh, Pa.

April 5th to 17th, 1926—Third Annual Exhibition, Bridge of Allan and District Photographic Society. Address Miss M. Hughes, Exhibition Secretary, Rhuallan, Bridge of Allan, Stirlingshire, Scotland. Closing date March 23rd, 1926.

The Brooklyn Institute

The fall and winter activities were started with the first meeting of Miss Sophie Lauffer's class in Pictorial Photography. We missed meeting this eminent lady, but her abilities are not unknown to us. Mr. W. Zerbe's classes are to be devoted to things practical and are booked from October 6th to April 20th with ten demonstrations covering virtually the photographic field. And once again our mind and heart go flying across the intervening miles and greet Friend Alcock, who helped to make our stay in New York pleasant. He is a Brooklyn enthusiast and any mention of the Institute visualizes him to us.

The Neuman Exhibit

The catalog of the exhibition of prints by Harry A. Neuman has all the promise of fine things, and being hung under the auspices of and at the Brooklyn Institute of Arts and Sciences the collection must have been worthy. But there is not date, nor month nor year upon the document. At this extreme other side of the continent we have no way of telling our readers when the event took place.

Associated Camera Clubs of America Hold Election

Among the officers elected to serve the Associated Camera Clubs of America for the ensuing two years will be noted the names of a number of prominent pictorialists.

Louis F. Bucher, President, Newark, N. J.; E. H. Brown, Vice-President, Dallas, Texas; W. C. Mackintosh, Secretary, San Francisco, California; H. W. Greene, Treasurer, Cincinnati, Ohio.

A new Directorship was also elected, consisting of the following:

Julius Cindrich, Los Angeles, California; George W. Harting, New York, N. Y.; E. Roy Monroe, Portland, Maine; H. G. Cleveland, Cleveland, Ohio; John H. Kiem, Orange, New Jersey; Paul T. Tarnoski, Chicago, Illinois.

Julius Cindrich, who served as Print Director last year has been reappointed to the same position.

Over half of the camera clubs of the United States are now aligned with the A. C. C. A. Two new members have just been admitted, bringing the total membership of the Association to thirty-five.

NOTE—Owing to lack of space in this holiday issue "Club Notes" have been curtailed. Double news next month.

Notes and Comment

Our Christmas Cover Picture

Thanks are due to Mr. J. H. Brenenstul, one of the artist-photographers with Morton and Company, and to the firm through Mr. Laurence Morton for the release of our beautiful Cover-Picture. How well the seasons feelings have been conveyed and how much of sentiment has been created into that picture the reader may judge for himself. To us it brings all the depth of emotion and delicacy of retrospection that comes with remembering our childhood and the message of Christmas to our young, fresh mind. Somehow the words of Him to Whom the season is dedicated come forward in our mind: "Suffer the little children to come unto Me."

The Schwabacher-Frey Pictorial Exhibit

As an aftermath we are informed that the show was a great success, which is but natural. Mr. Bob Marsh, who projected the enterprise has been promoted to being store manager for this prominent concern and Mr. Herbert E. Burns takes his place in charge of the photographic department at 735 Market Street.

The Hotel Winton

Back in Cleveland it was our pleasure to stop at the Winton and we would pay our respects, also, to that establishment. We liked Cleveland and its people, we enjoyed the city and we felt we had been well treated at the Winton.

Ultra Rapid Lenses

The Dallmeyer Pentac lens of F/2.9 aperture was the first British Anastigmat lens of full corrections to be manufactured at such a large aperture and it might be interesting to state that F/2.9 is considered by the makers as the largest aperture it is possible to use for all round work. There is sufficient depth of focus at F/2.9 to render the use of such lenses of 12" focal length for Portraiture and it is the only anastigmat lens manufactured in anything like this focal length and aperture. The field of the lens is exceptionally flat and the definition is equal to that of the finest F/4.5 anastigmat. Several models of cameras have been specially constructed to take these large aperture lenses and are supplied as regular lines.

A Timely Booklet

The firm of W. Butcher and Sons have in the past done much to jar our American conceit that we are a nation who hold a monopoly in startling exploitation of merchandise. Their Winter List is such a timely and original catalog as not only brings certain lines of their goods before the prospective buyer but summarizes his needs at this, the winter season. It is a memorandum to buy, not a bid to consider future purchases.

The Fairmont Hotel

It were the height of inappreciation to overlook the uniform courtesy, efficiency and quality of the service rendered to those who attended the First Annual Convention of the Pacific International Photographers' Association. A courtesy not limited to those who registered at the hotel but to everyone who entered the doors. The management was most helpful, the employees cheerfully on call. Our personal thanks go herewith to Mr. Borserino who acceded to our every request with a graciousness that seemed to make him the recipient of a privilege.

The enormous hostelry is already too small for the demands made upon it and new wings are being constructed to keep up with its popularity. The most astonishing thing of all was the reasonableness of the cost. To find this, the greatest hotel in San Francisco, actually less expensive than inferior places must have impressed our visitors.

We know, now, why Manager Linnard brings success to all his ventures. He not only knows how but does what he knows. More luck to him.

A Wide Angle Achievement

More than 3,000 persons recently attended the dedicatory services of a new $3,000,000 church-store-office building in Rochester, N. Y., a city of more than 300,000 population.

The new edifice is located in the very heart of the down-town business section and is one of the few buildings of its kind in the country.

This is the photograph that the church authorities have decided to use in all future publicity, which will be nation-wide in scope. The photograph was taken by the Rochester Camera Exchange with a Bausch & Lomb Series V 8 by 10 extreme wide angle Protar lens.

The Verascope

The latest supplement to the catalog of Verascopes gives particulars of the new models four and six, which are focusing types, and of the film pack sort, which has been so well-received immediately upon its introduction. The Anaglyphic Projector is a marvelous conception that we had the privilege of seeing in action in the office of O. H. Sampson when in Chicago recently. With spectacles, one glass of which was red and the other blue, we saw the images almost moving out of the plane toward us.

The New Harrington Catalog

That enterprising firm in Sydney, whose branches cover the metropoli of Australia and who issue a worthy contemporaneous Photographic Monthly, have sent us their 1925-1926 catalog of merchandise. It is a model of well-ordered arrangement and constitutes an almost complete cyclopedia of photographic equipment and supplies.

Profitable Photography

Whenever one of the cheerful little blue books of the Photo Miniature comes to us we rejoice. We know so little and are so avid of knowledge, and good English and logical arrangement does so appeal to us that each new issue of John Tennant's indispensable library of photography brings profit in knowledge and joy in esthetic appreciation.

Every number of the Photo Miniature is an entire subject covered thoroughly within the bounds of a pocket volume and gives one a hundred dollars worth of information for forty cents. If every reader of photographic literature knew the value of these little blue books John Tennant should be rolling in wealth and the outstanding color of every camerist's library would be Photo Miniature Blue.

Otto Werner and Company

With the Mentor and Certo lines of Cameras this firm approaches popular demand prepared to cater to the widest tastes and most discriminating demands. Mentor Reflexes are known the world over and the Certo Rollfilm and Plate and Filmpack cameras cannot fail to become popular inasmuch as their novel features are all to the good.

A Correction and an Apology

Through some unaccountable error on our part the First Award for Hand Colored Photograph Class exhibited at the P. I. P. A. Convention was credited to A. Curtis of Seattle whereas the honor went to the Ball Studios of Corvallis, Oregon. Mr. Curtis received the first award in the Landscape class and we are certain will welcome this correction as much as Mr. W. M. Ball.

Our conscience being cleared thus far we hope our readers will remember the facts.

Indian Rock Paintings May Yield Historic Secrets

That valuable and surprising information about the prehistoric inhabitants of America may be obtainable from the paintings and inscriptions known to exist on rocks in various parts of the country is the idea urged here today by Dr. E. E. Free, Science Editor of "The Forum." The public is asked to supply information of the locations of such examples of prehistoric American art, so that these examples may be photographed and studied scientifically before they disappear or are defaced.

Last year in the northwestern corner of Arizona a scientific expedition headed by Mr. Samuel Hubbard of Oakland, California, found some remarkable rock pictures supposedly made by prehistoric man. One of these pictures looked much like a dinosaur, one of the long-extinct reptiles which geologists have reconstructed from fossil bones. Others looked like the ibex, an antelope-like creature which lives in Asia but is not known, even in fossil form, in America.

If these really are ibex, where did the ancient artist see them? Has the Pacific Coast experienced some pre-Columbian visit from Asiatics, like the ancient visit of Lief Ericson to our Atlantic Coast? This is by no means impossible. Early settlers in California relate a story of the finding, years ago, of a complete Chinese junk, buried in the gold gravels.

Rock pictures and inscriptions are known to occur in many places in the United States. They have always been ascribed to the present-day Indians, which is no doubt quite correct for the majority of the examples. But possibly some of them are more ancient and more important. The paintings on the walls of gorges and caves in Spain and France were neglected for years. Now the scientists are reading much ancient history from them. Possibly we are neglecting a similar asset in the United States.

Many of the localities where rock paintings occur are recorded in the scientific reports but there must be hundreds of others, Dr. Free thinks, which have never been described scientifically and are known only to individuals. "The Forum" has undertaken to collect information of all such paintings which can be located. Scientists will then visit the more important ones and endeavor to decipher what they mean and who made them.

All persons who know of prehistoric inscriptions or paintings which deserve study and record are urged, therefore, to send brief descriptions of them, with exact directions for finding the locality, to The Science Editor of "The Forum," 247 Park Avenue, New York City. Such information will be gratefully acknowledged. It may prove of great value to science.

Metol Hauff

An odd claim made for this organic developer, already known as first and foremost in its field, is vouched for by one of our correspondents—that it is much more active in the cold developer than any other brand. Pending an opportunity to test this in our own laboratory we are glad to pass the statement on to our readers for their own verification.

Ultra Rapid Lenses—F 1.9

Lenses of this aperture have been regularly manufactured by Messrs. J. H. Dallmeyer, Ltd., for the last 15 years for Kinematograph work making the filming of wonderful indoor pictures possible under bad lighting condition. Standard lenses of 1", 2" and 3" focal length can be obtained for Kinematograph work while special lenses of 4" focus and longer have been designed for Astronomical Photography. The latest introduction is a lens of 1" focal length for the Bell & Howell Filmo Camera. Depth of focus with F/1.9 lenses of short focal length is quite sufficient for ordinary work and it is only when longer focal length of 5" or over are attempted that the depth of focus is insufficient for photographing near objects of any thickness. F/1.9 is three times as fast as F/3.5 and five times as fast as F/4.5.

The Imperial Handbook

The Imperial Dry Plate Company inform us that their 1925 Handbook is in the hands of dealers who will supply a copy gratis to anyone asking for same. Should our readers prefer they may write direct to the company at Cricklewood, London, N. W. 2. The pamphlet is, as always, full of valuable information, which is by no means limited to products of the publishers thereof.